

THEORY OF LITERATURE: AN INTRODUCTION

A Handbook For English Department Undergraduate Students
Faculty of Letters and Humanities
UIN Sunan Ampel Surabaya

By

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FOREWORDS

BY

THE RECTOR OF UIN SUNAN AMPEL

Based on the decree of Ministry of National Education (MoNE) No. 232/U/ 2000 about curriculum in higher education and evaluation, and No. 045/ U/ 2002 about the core curriculum in higher education, and No. 353 2004 about curriculum design in higher education, State Institute of Islamic Studies Sunan Ampel Surabaya publishes students' handbooks as a part of the effort to improve the professionalism of the lecturers.

To publish high quality handbooks, Islamic State University (UIN) Sunan Ampel Surabaya in cooperation with the Government of Indonesia (GoI) and Islamic Development Bank (IDB) conducted training on textbook development and workshop on textbook writing for the lecturers of UIN Sunan Ampel. The output of the training and workshop is that many books are produced by lecturers of 5 faculties in UIN Sunan Ampel.

Theory of Literature is one of the published books intended to be used in semester 5. We expect that after the publication of this book, the teaching and learning process is better, more effective, contextual, joyful and students become more actively involved. Hence, it can increase the quality of the students' competence.

To the Government of Indonesia (GOI) and Islamic Development Bank (IDB) which have given support, the facilitators and the writers who have done to the best of their effort to publish this book, we are very grateful. We hope that this textbook can help the students study Pragmatics more effectively and make UIN Sunan Ampel Surabaya have better academic quality.

Rector of UIN Sunan Ampel Surabaya

Prof. Dr. H. Abd. A'la, M.Ag.

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First of all, I would like to praise to the, Almighty, Allah SWT. All my gratitude to be His for the strength and guidance He gave to me. Without His help, mercy and blessing, I will not be able to finish this writing and cannot gain my wishes.

I would like to express my special thanks to all my colleagues in English Department. My acknowledgement is also for all lecturers in Adab Faculty, IAIN Sunan Ampel Surabaya, especially Murni Fidiyanti, M.A. as my great company. I give my deepest gratitude for my beloved little family. I thank them for their understanding, patience, and praying. The support is really meaningful to me. For my little angel, Thala, thank you for being not spoiled since having a busy mother.

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Course Outline

A. DESCRIPTION

Theory of Literature is a main course which discuss about theories used in analyzing literary works. This course emphasizes to the recent theories used by many critics. This course also gives explanation and understanding to the students about the relationship of literary works and human thought of civilization.

B. URGENCY

The students understand and comprehend the contemporary theories of literature and their movement as well as the usage in analyzing literary works.

C. INDICATOR

No	Base competence	Indicator
1	Introduction to the course	<ul style="list-style-type: none">- explaining the general course of Theory of Literature- criticize the scope of the course- analyzing the urgency of the course
2	- Russian Formalism	<ul style="list-style-type: none">- explaining the history, the idea and the content of the theory- describing the usage of the theory
3	New Criticism	<ul style="list-style-type: none">- explaining the history, the idea and the content of the theory- describing the usage of the theory
4	Structuralism	<ul style="list-style-type: none">- explaining the history, the idea and the content of the theory- describing the usage of the theory
5	Marxism	<ul style="list-style-type: none">- explaining the history, the idea and the content of the theory- describing the usage of the theory
6	Existentialism	<ul style="list-style-type: none">- explaining the history, the idea and the content of the theory- describing the usage of the theory

7	Reception Theory	<ul style="list-style-type: none"> - explaining the history, the idea and the content of the theory - describing the usage of the theory
8	Psychoanalysis	<ul style="list-style-type: none"> - explaining the history, the idea and the content of the theory - describing the usage of the theory
9	Feminism	<ul style="list-style-type: none"> - explaining the history, the idea and the content of the theory - describing the usage of the theory
10	Post Structuralism Deconstruction	<ul style="list-style-type: none"> - explaining the history, the idea and the content of the theory - describing the usage of the theory
11	Post Modernism	<ul style="list-style-type: none"> - explaining the history, the idea and the content of the theory - describing the usage of the theory
12	Post colonialism	<ul style="list-style-type: none"> - explaining the history, the idea and the content of the theory - describing the usage of the theory



Chapter 1:

THE MAIN CONCEPT OF LITERARY THEORY

Introduction

Learning literature is really complex. The complexity comes from the way people try to appreciate the literary works. When a person reads a novel, his or her position is not only stucked to the story conveys in the text. His or her position as a reader will make his or her imagination 'go on vacation' to describe the detailed embodiment in the novel. This condition make everybody has different way in enjoying the literary works.

In this chapter, students will learn the basics of literature. They must comprehend the idea of literature, how literature existed, how to create it, how to appreciate it, and how to analyze it as well as to criticize it.

The way they comprehend literature is also influenced by the storage each person has. The storage they have can be from their experience, their knowlegde, their educational background or their imagination. It is undeniable that the quality of the appreciation depends on the quality of the appreciator. The more qualified he or she is the more capable the critique of literary work he or she produced. Since quality is very important, so a critic needs an appropriate theory to support his idea. This book will explore some theories which are used in some literary works analysis.

In this course, the class needs the LCD to show the slide of presentation, some book related to the literature, some literary works, white board and marker.

Course Plan

Base Competence

Students comprehend the meaning of theory of literature

Indicator

Students are able to:

1. Explain the meaning of theory of literature in general
2. criticize the objective and the scope of literary theory
3. analyze the urgent of the course for the students

Time:

2x50 minutes

Material:

1. A brief of theory
2. What is literature?
3. The importance of theory of literature

The Activity

Introductory (15 minutes)

1. Introduction
2. Making agreement
3. Explaining the objective

Whilst (80 minutes)

1. Explaining the material of the course
2. Making student groups
3. Answer and question

Closing (5 minutes)

1. Making some reviews of the 'day' material

Students' assignment

Make a resume to the material!

The core of the material

THE MAIN CONCEPT OF LITERARY THEORY

Literature, firstly, was acknowledged in the 3rd BC when Aristoteles wrote his book entitled *Poetica*. This book explored the theory of tragedy in drama. Basically, literary theory is a

branch of literature that explains about the principles, laws, categories, and criterias of literature which differ from those which are not literature. So then, what is the difference? What is literature, actually? And do we need the theory to analyze it? Let we talk about them, one by one.

A Brief of Theory

Theory is not practice and in vice versa, but they are related each other- need one another. There will be no theory if there is no successive practice. What I mean by successive practice here means an activity done for many times and by many people. Theory cannot stand for isolation because it will influence thought of many people. It will not be a theory if there is no one supports it.

It is no doubt if a theory starts from guessing. Guessing is a signal of speculation which encourages one's mind to work harder in seeking some possibilities. The speculation offers some complexities, depends on what perspective the theorist views the problem/event. Thus, from some perspectives the theorist tries to evaluate it even though the effect will intimidates him or her. Because of the effect of intimidating, the theorist will have the vision or assumption that derives him in giving his or her opinion. The opinion which is supported by many people and can be analyzed called theory.

There are four characteristics of theory, they are:

1. Theory is interdisciplinary – discourse with effects outside an original discipline.
2. Theory is analytical and speculative – an attempt to work out what is involved in what we call sex or language or writing or meaning or the subject.
3. Theory is a critique of common sense, of concepts taken as natural.
4. Theory is reflexive, thinking about thinking, enquiry into the categories we use in making sense of things, in literature and in other discursive practices (Culler: 4)

In his book *Literary Theory*, David Carter stated that to be scientific a theory must be falsifiable. It must be so formulated that it must be possible to predict under what circumstances it could be proven false. It must also be possible to present evidence to demonstrate that it is true.

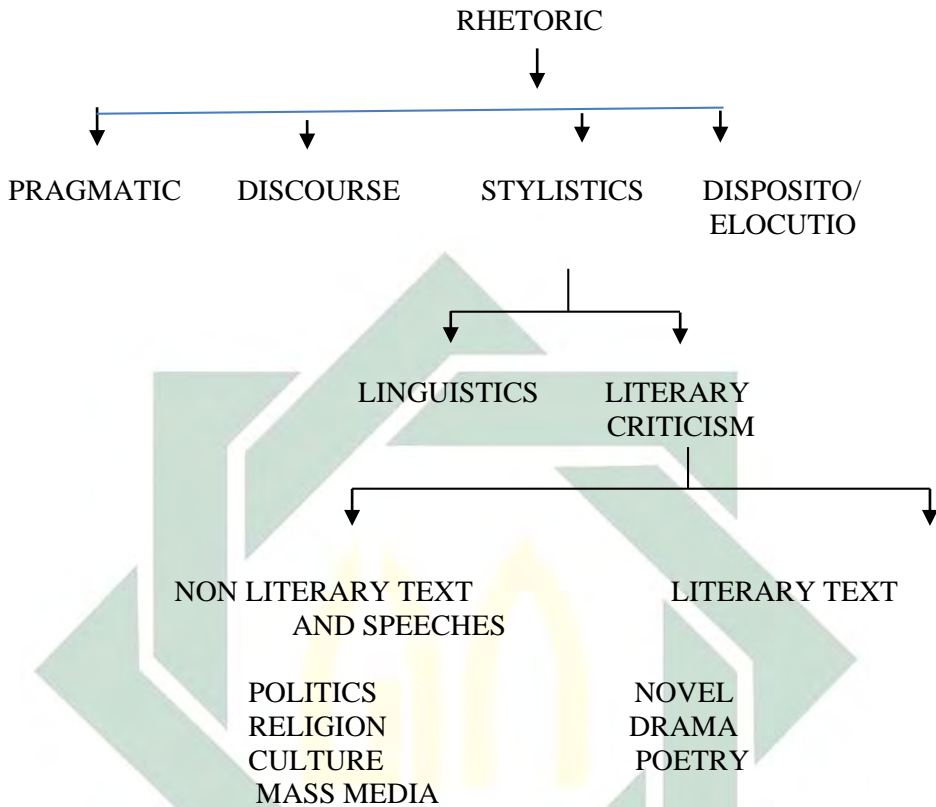
He also stated that there are two kinds of theories; they are live theory and dead theory. Live theory is theory we consciously consider when we make judgment; while dead theory is theory which lies behind the assumption we hold when we make judgment but which has become so integrated into our common practice that we are no longer aware of it.

Sometimes, it is questioned why we need theory. In spite of our reluctance to use it, theory sounds very convincing and can prove validity. Therefore Carter said that the necessity of theory is being better and honest to be aware of the reason why you do something than to be ignorant of them. Some theorists also lead one to the conclusion that literary theory does not really exist as an independent discipline. It must be connected with other disciplines.

What is Literature?

It is not easy to define the meaning of literature. In the past, people only knew that literature consisted of poems, prose and drama, but nowadays that definition is too absurd. That answer is only satisfied the question from an elementary school student. Literature is too wide to be limited only by those subjects. Abbas A. Badib stated that literature is a part of four rhetorical disciplines. It is under stylistics which is described as the following table:

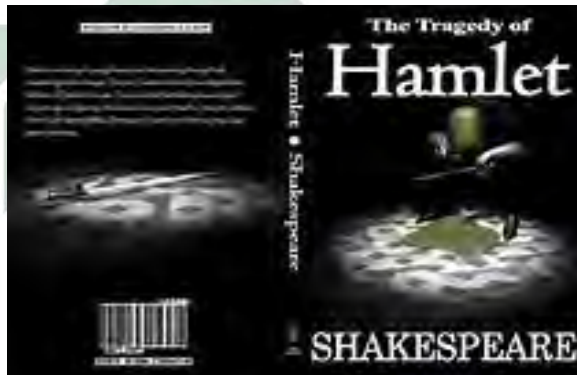
The Main Concept of Literary Theory



From the scheme above, we understand that literature built from the way people think and talk. Rhetoric is a knowledge of language in which people use correctly then the listeners do not misunderstand to the meaning. Yet, in the next phase it is wider than only limited into the ability of speech. Literature is seems as a product of human life. It exixts as part of human culture; learning about cultural product is not as easy as it produced. Although in some cases they agree that literature is part of their life but it make them treat literature as difficult subject. Some students seem agree with this idea. Therefore, Matthew Arnold and TS. Eliot as the figures of american literature stated, "Literature is not just a subject for academic study, but one of the chief temples of human spirit, in which all should worship, and it is an embodiment of the best thought of

the best minds, the most direct and lasting communication of experience by man to man.

In Newbolt perspective, literature also has function of creating a sense of national identity, serving to form a new element of national unity, linking together the mental life of all classes. This function works in Nathaniel Hawthorne's *My Kinsman Major Molineux* and Ralph Waldo Emerson's *Self Reliance*.



Pic 1. The canon literary work from Elizabethan era

Based on the root of the language, literature is rooted from the word *literate* means capable to write and read. Then, David Carter defined it as all kinds of writing including history and philosophy. He also said that literature is what a given society at a given time considers it to be. It means that literary works will reveal to us a certain society in a certain time so that we are able to learn the history, civilization, philosophy, thought and culture in that time. Carter also identifies that in all its forms literature treats of human life, its nature and problem, its mode of existence, its ways of coexistence and thought and its belief system.

There are five characteristics of literature, they are:

1. Mimetic

Literature is a reflection of society

2. Useful

Literature must be functional for the readers or appreciators to understand in what condition the literature produced. It must give a real description of the spirit of the era.

3. Fictionality

Words used in literature must be connotative and the story is fictional

4. Art work

Literature is a work of art. People find the art values in it.

5. Part of society

Since, it is a reflection of society, literature must be part of the real society.

Meanwhile the genres of literature are:

1. Imaginative literature

This genre tries to explain, explore, understand and open new horizon as well as give meaning in human real life in order to make man more understand and behave properly toward his reality. The product of imaginative literature such as poetry (epic, lyrics, and dramatic), prose (novel/roman, short story, and novelet) and drama.

2. Non-imaginative literature

There are two characteristics of this genre, they are:

- Factual element is more dominant than the fantasy
- Language used is connotative better than denotative

The works are: essay, critics, biography, autobiography, memoir, letters and speech.

Either imaginative or non-imaginative literature must fulfil the requirements of art aesthetic such as unity, balance, harmony, and right emphasis.

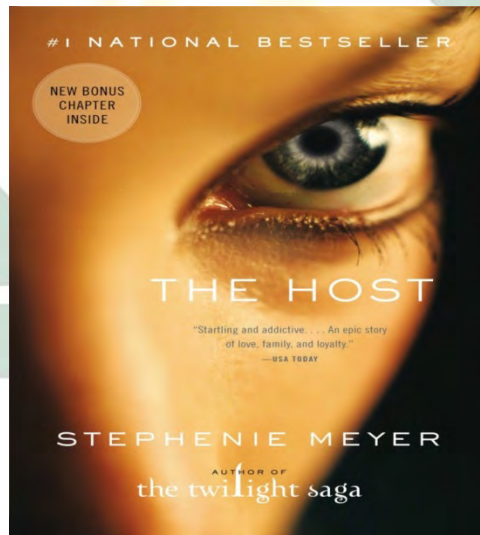
The Importance of Theory of Literature

Everyone can enjoy the literary work. They also might appreciate it in their perspective and criticize it in their personal view, so then the theory of literature is not important anymore.

The Main Concept of Literary Theory

If the discourse of literary criticism happens in public sphere and does not have any relationship academically with higher education, theory is merely an obstacle which gives them big distance between literature and common people. Yet, if the discourse of literary criticism happens in campus area, theory will take the portion then.

Literature should be viewed in the writer's background, historical context, philosophical climate and practical criticism. It could be evaluated by live theory and dead theory. Live theory is the theory we consciously consider when making judgements, mean while dead theory is the theory which lies behind the assumptions we hold when making judgement but which has become so integrated into our common practice that we are no longer aware of it.



Pic 2. A popular literature in 21th century

In the way of evaluating literary work, so the academicist needs the theory, especially the appropriate one, in order to be appreciated academically. Like I mentioned before that theory will make us being better and more honest to be aware of the reason why we do something than to be ignorant of them. By learning the theory of literature, we will comprehend

phenomena of human life embeded in literary theory and, in vice versa, by comprehending the phenomena of human life in literary theory we will understand the literary theory.

In the next chapter, some literary theories will be revealed as guidance for student to analyze literary works by using appropriate theory. All the theories will be in the twentieth century literaty theory.

Exercise!

1. What is literature?
2. Explain the characteristic of literature!
3. How does the theory form?
4. What is the effect of the theory?
5. How does Abbas Badib explore about literature?
6. How is the urgent of the theory for students of iterature?

Chapter 2: RUSSIAN FORMALISM

Introduction

Russian formalism is the first contemporary theory in literature born in Russia. It was influenced by some experts who thought that literature is a form of language. Therefore, the way they analyze literary works is just like the way they analyze linguistics.

In this chapter students will learn how formalism influences many people in the early of twentieth century. They also will comprehend the relationship between literature and linguistics in the early of thought through formalism.

In this course students need to formulate the idea of study by using LCD, computer, board maker and white board.

Course Plan

Base Competence

Students are able to identify some literary works analyzed by Russian Formalism

Indicator

Students are able to:

1. explain the history, the idea, and the content of Russian Formalism
2. describe the usage of the theory in analyzing literary work

Time

2x50 minutes

Material

1. The history of Formalism
2. The Idea of Formalism
3. The Content of Formalism

The Activity

Introductory (15 minutes)

1. Write the topic of the day
2. Energizer
3. Convey the objective of the study

Whilst (75 minutes)

1. Ask the students to present the material
2. Discussing of the topic

Closing (10Minutes)

1. Reviewing students discussion

Students assignment

Find the literary works analyzed by Russian Formalism!

The Core of the Material

RUSSIAN FORMALISM

The History

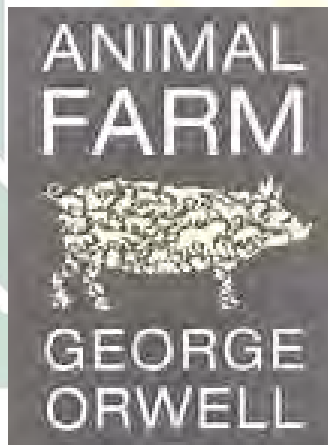
Russian Formalism was established in 1915- before Russian Revolution in 1917. It was pioneered by Opojaz (The Society for the Study of Poetic Language) in which the prominent figures are Viktor Shklovsky, Yury Tynyanov and Boris Eikhenbaum. The leading figures of the former movement of Russian Formalism were Roman Jakobson and Petr Bogatyrev, who both later helped to found the Prague Linguistic Circle in 1926 (Selden: 30).

At first, the Formalism developed freely, especially between 1921 and 1925 when the weary USSR was emerging from 'War Communism'. Non-proletarian economics and literature were allowed to flourish during this breathing space, and by 1925 formalism was the dominant method in literary scholarship. Trotsky's sophisticated criticisms of formalism in (1924) ushered in a defensive phase, culminating in the Jakobson/Tynyanov theses (1928). Some regard the later

developments as signalling the defeat of pure formalism and a capitulation to the Communist ‘social command’ (Selden: 31).

The Idea

The Russian Formalists were much more interested in ‘method’, much more concerned to establish a ‘scientific’ basis for the theory of literature. They thought that literature is a special use of language which achieve its distinctness by deviating and distorting ‘practical language’. They were not interested in the perception which produces ‘defamiliarization’ (Selden:29-31). Therefore, Russian Formalism was more interested in analysis of form, the structure of a text and its use of language, than in the content.



Pic 3. A literature was born from the condition of society

Russian Formalism wanted to establish a scientific basis for the study of literature. They believe that human emotions and ideas expressed in a work of literature were of secondary concern and provided the context only for the implementation of literary devices. By that idea, Russian Formalism tend to the text as the main source of literature.

The content

Since it wanted to establish a scientific basis for the study of literature, Russian Formalism treated literature as three phases. The first phase regarded literature as a kind of machine with various devices and functioning parts. The second phase considered literature as an 'organism'; and the third phase saw literature texts as 'systems'. It also differentiated art and non-art work. Literature was considered as the art work.

The Russian Formalists, however, stress that only 'plot' (*sjuzet*) is strictly literary, while 'story' (*fabula*) is merely raw material awaiting the organizing hand of the writer. The plot of it is not merely the arrangement of story-incidents but also all the 'devices' used to interrupt and delay the narration. In a sense, 'plot', is actually the violation of the expected formal arrangements of incidents. In this case, Tomashevski stated that one *fabula* can provide material for many *sjuzet*, a notion which was taken up by later formalist and was also to provide a link with structuralism. A further concept within Russian Formalist narrative theory is 'motivation'. Tomashevski called the smallest unit of plot is 'motif', which we may understand as a single statement or action. He makes a distinction between 'bound' and 'free' motifs. A bound motif is one which is required by the story, while a 'free' motif is inessential from the point of view of the story. However, from the literary point of view, the 'free' motifs are potentially the focus of art (Selden: 35). For example, Hester Prynne's bravery as a married woman to sail to America without her husband's companion. Her 'lonely' present in New World brought her to some stories (*fabula*) even the plot (*sjuzet*) in the novel of *Scarlet Letter*. In *Pride and Prejudice*, Elizabeth's presence in some parties is only *fabula* but her prejudice to Darcy takes big portion in making *sjuzet*.



Pic 4. Jane Austen's work

Another figure of formalist is Jan Mukarovsky. He developed Shlovsky's concept of *defamiliarisation* by using the term *foregrounding*. He defined it as the aesthetically intentional distortion of the literary components. For him, *foregrounding* has the effect of automatizing other aspects of the text in close proximity to it. He argued that aesthetic function cannot exist in isolation from its place and time, nor without considering the person evaluating it.

In 1920s, Mikhail Bakhtin began to take a critical stance against Russian Formalism by having Bakhtin school. He was influenced by Marxist even though he also differed from that theory. For him, ideology is not a reflex of socio-economic conditions but is conditioned by the medium through language; and language is a material reality. The meanings of words change according to the different social and historical situations in which they are used. Multiple meaning or heteroglossia is common in literary works. He also wrote: 'To a greater or lesser extent, every novel is a dialogized system made up of the image of "language", style and consciousness that are concrete but inseparable from language. Language in the novel not only represents, but itself serves as the object of representation. Novelistic discourse is always criticizing itself.'

Exercise

1. What is Opojaz?
2. How do you distinguish sjuzet and fabula?
3. What is defamiliarisation?
4. what is the function of formalism they think?



Chapter 3:

NEW CRITICISM

Introduction

New Criticism is a new formula of Russian Formalism. This formula developed very well in America. The development was not only the influence given by formalism but also the different technique used in the new theory.

In this chapter, students will understand the ‘journey’ of the theory started from formalism to the new criticism. In the end of the course, students will know how to distinguish both of them.

Like usual, in this course, the class will use LCD, computer, board maker, and whiteboard as well as the example of analyses written by some experts.

Course Plan

Base Competence

Students are able to distinguish and criticize Russian Formalism and New Criticism

Indicator

Students are able to:

1. Explore the history, the idea, and the content of the theory
2. Describe the usage of the theory

Time

2x50 minutes

Material

1. The History of New Criticism
2. The Idea of New Criticism
3. The Content of New Criticism

The Activity

Introductory (15minutes)

1. Write the topic of the day
2. Energizer
3. Convey the objective of the material

Whilst (75minutes)

1. Ask the students to present the material
2. discussion

Closing (10 minutes)

1. review the students discussion

Students assignment

Make a comparison between New Criticism and Russian Formalism!

The Core of the Material

NEW CRITICISM

The History

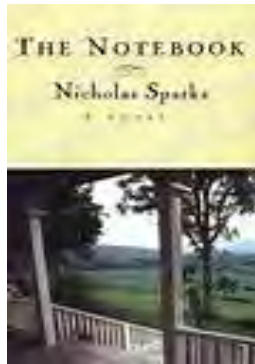
American New Criticism, emerging in the 1920s and especially dominant in the 1940s and 1950s, is equivalent to the establishing of the new professional criticism in the emerging discipline of 'English' in British higher education during the inter-war period. As always, origins and explanations for its rise – in its heyday to almost hegemonic proportions – are complex and finally indefinite, but some suggestions may be sketched in.

First, a number of the key figures were also part of a group called the Southern Agrarians, or 'Fugitives', a traditional, conservative, Southern-oriented movement which was hostile to the hard-nosed industrialism and materialism of a United States dominated by 'the North'. Without stretching the point too far, a consanguinity with Matthew Arnold, TS. Eliot and, later, FR. Leavis in his opposition to modern 'inorganic' civilization may be discerned here. Second, New

Criticism's high point of influence was during the Second World War and the Cold War succeeding it, and we may see that its privileging of literary texts (their 'order', 'harmony' and 'transcendence' of the historically and ideologically determinate) and of the 'impersonal' analysis of what makes them great works of art (their innate value lying in their superiority to material history: see below Cleanth Brooks's essay about Keats's 'Ode on a Grecian Urn') might represent a haven for alienated intellectuals and, indeed, for whole generations of quietistic students. Third, with the huge expansion of the student population in the States in this period, catering for second-generation products of the American 'melting pot', New Criticism with its 'practical criticism' basis was at once pedagogically economical (copies of short texts could be distributed equally to everyone) and also a way of coping with masses of individuals who had no 'history' in common. In other words, its ahistorical, 'neutral' nature – the study only of 'the words on the page' – was an apparently equalizing, democratic activity appropriate to the new American experience (Selden: 18-20).

The idea

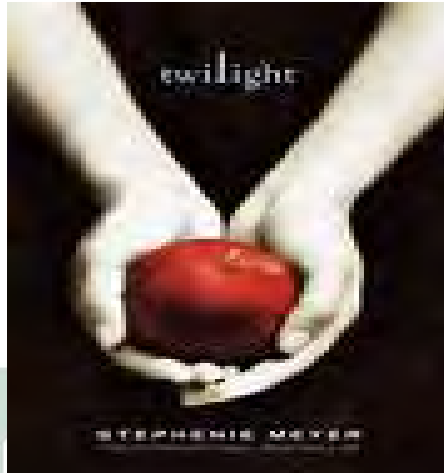
Like stated in the history above that the famous figures of New Criticism were Matthew Arnold, T.S. Eliot and I.A. Richards, so then this book must convey the reason of their participation. Matthew Arnold stated that the persistence of English culture were being encouraged by the rise of a middle class obsessed with material wealth. He defined culture as the best that has been thought and said in the world. Culture encourages the growth and predominance of our humanity proper as distinguished from our animality. Arnold saw literature as the domain of high-minded intellectual and his definition excluded the writing of a large part of the populace. In short, Arnold considered that culture was the important role in making humanity, and it influenced literature.



Pic 5. Learning humanity from literature

T.S. Eliot made poetry to his theory and focused specifically on the poem as a text. Poetry should be impersonal. A poet did not have 'a personality' to express but a particular medium. Poetry is not a turning loose of emotion but an escape from emotion; it is not the expression of personality but an escape from personality. Objective correlation which are a set of objects, a situation, a chain of events which shall be the formula of that particular emotion. Emotion should be conveyed indirectly. His theory influenced I.A. Richard and F.R. Leavis later on.

I.A. Richard argued that criticism should emulate the precision of science and differentiate the 'emotive' language of poetry from the 'referential' language of non-literary works. He said literature helps us to evaluate our personal experiences. It conveys a certain type of knowledge which is not factual or scientific but concerned with values.



Pic 6. The humanity and inhumanity in literature

Wayne C. Booth, who nevertheless acknowledged that he was a Chicago Aristotelian. Booth's project was to examine 'the art of communicating with readers – the rhetorical resources available to the writer of epic, novel or short story as he tries, consciously or unconsciously, to impose his fictional world upon the reader'. Although accepting in New Critical terms that a novel is an 'autonomous' text, Booth develops a key concept with the notion that it nevertheless contains an authorial 'voice' – the 'implied author' (his or her 'official scribe' or 'second self') – whom the reader invents by deduction from the attitudes articulated in the fiction. Once this distinction between author and the 'authorial voice' is made, the way is open to analyse, in and for themselves, the many and various forms of narration which construct the text (Selden: 22 -23).

The Content

New Criticism wants to explore what is specifically literary in texts, and it rejects the limp spirituality of late Romantic poetics in favour of a detailed and empirical approach to reading (Selden: 29). Even though it tends to the text, New Criticism does not ignore cultural and moral values

in literary work. Nathaniel Hawthorne is one of American novelist who was successful in giving vivid description in moral and cultural values. In *Scarlet Letter*, he explored the condition of first American immigrant and how they run their life. It shows the cultural aspect Americans had. He also examined moral values by religious agent by exploring the adultery done by Hester Prynne and Dimmesdale and how Hester covered it for Dimmesdale's esteem.



Pic 7. Another side of humanity in literary work

Leavis stated if a novel reveals true and vivid relationship, it is a moral work, no matter what the relationship may consist in. He also said that the values of literary work aim 'to be alive, to be man alive, to be whole man alive: that is the point. And at its best, the novel, and the novel supremely can help you'.

Exercise

1. How did New Criticism develop in America?
2. How does it distinguish from Russian Formalism?
3. How does it use in analyzing literary work?

Chapter 4: STRUCTURALISM

Introduction

Structuralism is the third theory students learn in this semester. In this theory, students learn a lot about the formula and the usage to analyze literary works. Since structuralism still use the formula of the work, so then the students must know what is the different among three theories.

In this course, students will need the example of the analyses, LCD, computer, board maker and white board.

Course Plan

Base Competence

Students are able to criticize the theory and the previous theory related to intrinsic elements

Indicator

Students are able to:

1. Explain the history, the idea and the content of the theory
2. Use the theory in analyzing literary works

Time

2x50 minutes

Material

1. The history of Structuralism
2. The idea of Structuralism
3. The Content of Structuralism

The Activity

Introductory (15minutes)

1. Write the topic in the whiteboard
2. Energizer
3. Convey the objective of the study
4. Make some review of the previous lesson

Whilst (75minutes)

1. Point some students to present the material

2. Discussion
3. Lecturer guides the discussion

Closing (10minutes)

1. Guide the students to make conclusion

Students assignment

Make mind map of structuralism!

The Core of the Material

STRUCTURALISM

The History

In a 1968 essay, Roland Barthes put the structuralist view very powerfully, and argued that writers only have the power to mix already existing writings, to reassemble or redeploy them; writers cannot use writing to 'express' themselves, but only to draw upon that immense dictionary of language and culture which is 'always already written' (to use a favourite Barthesian phrase). It was known as the death of the author. It would not be misleading to use the term 'anti-humanism' to describe the spirit of structuralism. Indeed the word has been used by structuralists themselves to emphasize their opposition to all forms of literary criticism in which the human subject is the source and origin of literary meaning (Selden: 63).

The one proposed a theory which became the bridge between Russian Formalism and Structuralism was Roman Jakobson. He was the founder member of the Moscow Linguistic Circle and all his writings reveal the centrality of linguistic theory in his thought and especially the influence of Saussure. He argues even when we transpose a work of literature from medium to another, such as from novel into film, certain structural features are preserved despite the disappearance of their verbal shape. Jakobson regarded that

foregrounding element in literature as dominant. He defined the dominant as the most important concept for formalist and the focusing component of a work of art; it rules, determines and transforms the remaining components. Literary forms change and develop as a result of a 'shifting dominant'. He believed that the literary theory of a particular period might be governed by a dominant which derives from non-literary system.

The figures structuralism are Ferdinand de Saussure, Roland Barthes, Greimas, and Levis Strauss.

The Idea

The work of the Swiss linguist Ferdinand de Saussure, compiled and published after his death in a single book, *Course in General Linguistics* (1915), has been profoundly influential in shaping contemporary literary theory. Saussure's two key ideas provide new answers to the questions 'What is the object of linguistic investigation?' and 'What is the relationship between words and things?' He makes a fundamental distinction between *langue* and *parole* –between the language *system*, which pre-exists actual examples of language, and the individual *utterance*. *Langue* is the social aspect of language: it is the shared system which we (unconsciously) draw upon as speakers. *Parole* is the individual realization of the system in actual instances of language (Selden: 63).



Pic 8. Ferdinand de Saussure, The pioneer of structuralism

Literary structuralism flourished in the 1960s as an attempt to apply to literature the methods and insights of the founder of modern structural linguistics, Ferdinand de Saussure. Saussure viewed language as a system of signs, which was to be studied 'synchronically' that is to say, studied as a complete system at a given point in time - rather than 'diachronically', in its historical development. Each sign was to be seen as being made up of a 'signifier' (a sound-image, or its graphic equivalent), and a 'signified' (the concept or meaning). Structuralism in general is an attempt to apply this linguistic theory to objects and activities rather than language itself. (Eagleton: 84). It views literary texts 'structurally', and suspends attention to the referent to examine the sign itself, but it is not particularly concerned with meaning as differential or, in much of its work, with the 'deep' laws and structures underlying literary texts (Eagleton: 85).

The Content

Saussure rejected the idea that language is a word-heap gradually accumulated over time and that its primary function is to refer to things in the world. In his view, words are not symbols which correspond to referents, but rather are 'signs' which are made up of two parts (like two sides of a sheet of paper): a mark, either written or spoken, called a 'signifier', and a concept (what is 'thought' when the mark is made), called a 'signified' (Selden: 63).

Saussure's model is as follows:

SIGN = signifier
 signified

signifier ('red')
 signified (stop)

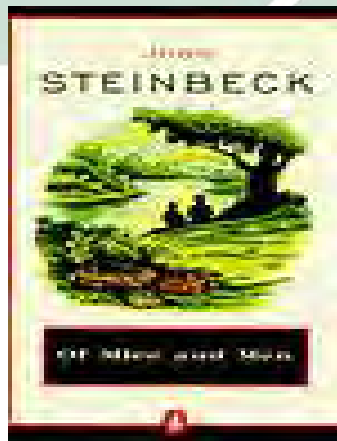
The relation between signifier and signified is arbitrary: there is no natural bond between red and stop, no matter how natural it may feel (64). In this case, the role of context becomes very important because the meaning is perceived not through the word's relation to something but in understanding it as part of system of relationships, as part of a sign-system.

Since it discussed a lot about sign, then, structuralism turns into semiotics in literary theory. Structuralism is the method of investigation; whereas semiotics can be describe as field of study. Its field is that of sign system.

The American founder of semiotics, the philosopher C. S. Peirce, distinguished between three basic kinds of sign. There was the 'iconic', where the sign somehow resembled what it stood for (a photograph of a person, for example); the 'indexical', in which the sign is somehow associated with what it is a sign of (smoke with fire, spots with measles), and the 'symbolic', whereas with Saussure the sign is only arbitrarily or conventionally linked with its referent. Semiotics takes up this and many other classifications: it distinguishes between

'denotation' (what the sign stands for) and 'connotation' (other signs associated with it); between codes (the rule-governed structures which produce meanings) and the messages transmitted by them; between the 'paradigmatic' (a whole class of signs which may stand in for one another) and the 'syntagmatic' (where signs are coupled together with each other in a 'chain'). It speaks of 'metalanguages', where one sign-system denotes another sign-system (the relation between literary criticism and literature, for instance), 'polysemic' signs which have more than one meaning, and a great many other technical concepts (Eagleton: 87-88).

These terms were generally adopted by semioticians and further classifications were developed. What a sign stands for is called 'denotation' and what other signs are associated with it is 'connotation'. There are also 'paradigmatic' signs, which may replace each other in the system, and 'syntagmatic' signs, which are linked together in a chain. A sign system which refers to another sign system is called a 'metalanguage' (literary theory itself is a good example of this). And signs which have more than one meaning are called 'polysemic'. With this short list the range of terminology is not exhausted. (Carter: 45)



Pic 9. What is the indication in this literary work?

In poetry, it is the nature of the signifier, the patterns of sound and rhythm set up by the marks on the page themselves, which determines what is signified. A poetic text is 'semantically saturated', condensing more 'information' than any other discourse; but whereas for modern communication theory in general an increase in 'information' leads to a decrease in 'communication', this is not so in poetry because of its unique kind of internal organization. Poetry has a minimum of 'redundancy' of those signs which are present in a discourse to facilitate communication rather than convey information - but still manages to produce a richer set of messages than any other form of language (Eagleton: 88).

The science of such systems is called 'semiotics' or 'semiology'. It is usual to regard structuralism and semiotics as belonging to the same theoretical universe. Structuralism, it must be added, is often concerned with systems which do not involve 'signs' as such (kinship relations, for example, thus indicating its equally important origins in anthropology but which can be treated in the same way as sign-systems (Selden: 64).

The term 'semiotics' (or the alternative term 'semiology') is frequently used in close association with the theory of structuralism. It has been argued that literary structuralists are really engaging in semiotics, so some distinctions should be made clear. Structuralism is, strictly speaking, a method of investigation, whereas semiotics can be described as a field of study. Its field is that of sign systems (Carter: 45).

Structuralist narrative theory develops from certain elementary linguistic analogies. Syntax (the rules of sentence construction) is the basic model of narrative rules. Todorov and others talk of 'narrative syntax'. The most elementary syntactic division of the sentence unit is between subject and predicate: 'The knight (subject) slew the dragon with his sword (predicate).' Evidently this sentence could be the core of an episode or even an entire tale. If we substitute a name

(Launcelot or Gawain) for 'the knight', or 'axe' for 'sword', we retain the same essential structure.(67)

A.J. Greimas developed the theory to be applicable to various genres. His approach was based on a semantic analysis of sentence structure. He proposed three pairs of binary opposition. The pairs describe three basic patterns which perhaps recur in all narrative:

- 1 Desire, search, or aim (subject/object).
- 2 Communication (sender/receiver).
- 3 Auxiliary support or hindrance (helper/opponent)

At this point, the reader may well object that structuralist poetics seems to have little to offer the practising critic, and it is perhaps significant that fairy stories, myths and detective stories often feature as examples in structuralist writings. Such studies aim to define the *general principles* of literary structure and not to provide interpretations of individual texts.

Thus a given sentence may be viewed either vertically or horizontally:

1. Each element is *selected* from a set of possible elements and could be substituted for another in the set.
2. The elements are *combined* in a sequence, which constitutes a *parole*.

Besides turns into semiotics, structuralism also deviated into narrative structuralism. Gerard Genette exposed three levels of story (fabula). They are tense, mood and voice. Tense is readily understood by its reference to situating the story and/or narration in present or past time. Mood and voice are important in analyzing the point of view in a text. Mood refers to the perspective from which events are viewed which may actually be described by different narrative voice.

He also formulated a distinction between two different kinds of relation between narrator and character in terms of binary opposition: homodiegetic narrative (narrator tells us about him/herself) and heterodegenetic narrative (narrator tells us about the third person).

Another part of his theory he explored and criticized three pairs of commonly binary opposition in a way which

prefigures the approach of deconstructive theory. The first opposition is diegesis (the author speaking in his own voice) and mimesis (representation of what someone else actually said); the second opposition is between narration (telling about the action and events in the story) and description (the very choice of nouns and verbs in sentence telling of an action) and the third opposition is between narrative (a pure telling of a story uninfluenced by the subjectivity of the author) and discourse (reader is aware of the nature of the teller).

Exercise

1. What is structuralism?
2. What is the different between parole and langue?
3. How do you explain of arbitrary?
4. What is signifier and signified?
5. How does structuralism go to narratology?
6. What is semiotics?

Chapter 5:

RECEPTION THEORY

Introduction

Reception theory, in this book, is the first theory which shows the real literary theory. Even though, previously, it was born from hermeneutics which contains of religious aspects but in the reality this theory develop into the history and the development of humanism.

Students will understand the idea of reception theory based on the history and they are not judge the theory just by knowing from religious perspective. In this course, students will need the example of the analyses, LCD, computer, board maker and white board.

Course Plan

Base Competence

Students comprehend the usage of the theory and explain some kinds of the theory

Indicator

Students are able to:

1. Explain the history, the idea and the content of the theory
2. Describe the usage of the theory in analyzing literary work

Time

2x50 minutes

Material

1. The History of Reception Theory
2. The Idea of Reception Theory
3. The Content of Reception Theory

The Activity

Introductory (15 minutes)

1. Show the slide of the topic of the day
2. Energizer
3. Explaining the objective of the lesson

Whilst (75 minutes)

1. Dividing the student into 4 or 5 groups
2. Assign them to make mind map of the topic
3. Ask each group to present their mind map

Closing (10 minutes)

1. Review the students presentation
2. Make conclusion

Students' assignment

Make some questions to be answered by other groups!

The Core of the Material

RECEPTION THEORY

The History

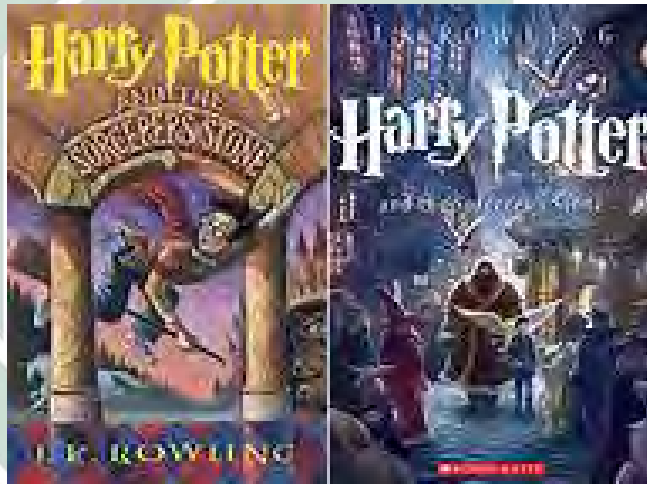
Reception theory happened because of the influence of hermeneutics. As we know that hermeneutics theory was originally used in religious matter. Hermeneutics is a science of interpretation which was, at that time, used to understand some verses in holy book (Bible). The Priests used this method to explain some difficult sentences through their sermons. But since 19th century, this theory has been used in general discipline including the theory of literature.

Since this theory gives us freedom in interpreting works, hermeneutics is a gate for the readers to appreciate literary works and analyze them on their view. Hans Georg Gadamer was one hermeneutics figure who said whatever the inventions of the authors of literary works, the meaning of them is never

exhausted by consideration of them. He also stated that a work is not static but passes through various cultural and historical contexts. Therefore, in giving the meaning of works the readers must understand the culture and the history lies in the works.

Besides Gadamer, there was other figure, Hirsch. He distinguished the meaning and significance. For him, meaning remain unchanged while significance can change as the historical context change.

From this theory, the reception theory in theory of literature occurred.



Pic 10. So then, what do you think about this novel?

The Idea

Reception theory believes that each reader will appreciate literary works based on their storage. The storage they have could be from the experience, knowledge, history or culture they have. Therefore, this theory focus on the way a work of literature is received by its reader.

Reader maybe unaware of the fact but in the process of reading, they are constantly making hypotheses about the meanig of what they are reading. As reading proceeds, readers'

expectation and projections are modified by further discoveries in the text. It will lead the readers to be critical.

The Content

Reception theory could start from Jakobson's model of linguistic communication.

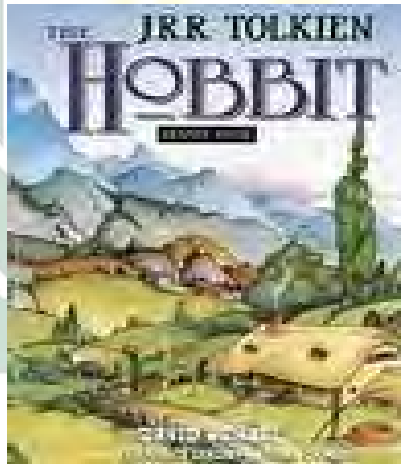
CONTEXT
ADDRESSER > MESSAGE > ADDRESSEE
CONTACT
CODE

Addresser as the author of literary work will contact the addressee as the reader. The contact is the literary work itself. Inside of it there is a message for the addressee. However, to understand the message the addressee must be familiar with the codes. If they understand the code well, the reader can analyze or criticize the work based on the context they are familiar with.

Yet, what Jakobson wrote as a model is really formalist. Indeed, he himself is formalist. However, if we reject formalism and adopt the perspective of the reader or audience, the whole orientation of Jakobson's diagram changes. From this angle, we can say that the poem has no real existence until it is read; its meaning can only be discussed by its readers. We differ about interpretations only because our ways of reading differ. It is the reader who applies the code in which the message is written and in this way *actualizes* what would otherwise remain only potentially meaningful. If we consider the simplest examples of interpretation, we see that the addressee is often actively involved in constructing a meaning.

The meaning of the text is never self-formulated; the reader must act upon the textual material in order to produce meaning. Wolfgang Iser argues that literary texts always contain 'blanks' which only the reader can fill. The 'blank' between the two stanzas of Wordsworth's poem arises because

the relationship between the stanzas is unstated. The act of interpretation requires us to fill this blank. A problem for theory centres on the question of whether or not the text itself triggers the reader's act of interpretation, or whether the reader's own interpretative strategies impose solutions upon the problems thrown up by the text. Even before the growth of reader-response theory, semioticians had developed the field with some sophistication. Umberto Eco's *The Role of the Reader* argues that some texts are 'open' and invite the reader's collaboration in the production of meaning, while others are 'closed' (comics, detective fiction) and predetermine the reader's response. He also speculates on how the codes available to the reader determine what the text means as it is read.



Pic 11. Another reader's appreciation of literary work

The narratee is also distinguished from the 'virtual reader' (the sort of reader whom the author has in mind when developing the narrative) and the 'ideal reader' (the perfectly insightful reader who understands the writer's every move).

we understand that the narratees here are people who, like the narrator, recognize the fallibility of all human beings, even the most pious. There are many 'signals', direct and

indirect, which contribute to our knowledge of the narratee. The assumptions of the narratee may be attacked, supported, queried or solicited by the narrator who will thereby strongly imply the narratee's character. When the narrator apologizes for certain inadequacies in the discourse ('I cannot convey this experience in words'), this indirectly tells us something of the narratee's susceptibilities and values. Even in a novel which appears to make no direct reference to a narratee we pick up tiny signals even in the simplest of literary figures.

Wolfgang Iser confirmed that to read and understand a work, readers must be familiar with the codes it employs well. An affective work of literature forces the readers to become critical aware of familiar codes which leads the readers question the validity. Therefore, for Iser, there is no one correct interpretation but a valid interpretation must be internally consistence.

The second figure of this theory is Hans Jauss. Jauss, an important German exponent of 'reception' theory (*Rezeptionsästhetik*), gave a historical dimension to reader-oriented criticism. He tried to achieve a compromise between Russian Formalism which ignores history, and social theories which ignore the text. Writing during a period of social unrest at the end of the 1960s, Jauss and others wanted to question the old canon of German literature *and* to show that it was perfectly reasonable to do so. The older critical outlook had ceased to make sense in the same way that Newton's physics no longer seemed adequate in the early twentieth century. He borrows from the philosophy of science (T. S. Kuhn) the term 'paradigm' which refers to the scientific framework of concepts and assumptions operating in a particular period. 'Ordinary science' does its experimental work within the mental world of a particular paradigm, until a new paradigm displaces the old one and throws up new problems and establishes new assumptions. Jauss uses the term 'horizon of expectations' to describe the criteria readers use to judge literary texts in any given period. These criteria will help the reader decide how to judge a poem as, for example, an epic or a tragedy or a

pastoral; it will also, in a more general way, cover what is to be regarded as poetic or literary as opposed to unpoetic or nonliterary uses of languages. Ordinary writing and reading will work within such a horizon. For example, if we consider the English Augustan period, we might say that Pope's poetry was judged according to criteria which were based upon values of clarity, naturalness and stylistic decorum (the words should be adjusted according to the dignity of the subject). However, this does not establish once and for all the value of Pope's poetry. During the second half of the eighteenth century, commentators began to question whether Pope was a poet at all and to suggest that he was a clever versifier who put prose into rhyming couplets and lacked the imaginative power required of true poetry. Leapfrogging the nineteenth century, we can say that modern readings of Pope work within a changed horizon of expectations: we now often value his poems for their wit, complexity, moral insight and their renewal of literary tradition.

While Stanley Fish proposed Affective stylistics. He examined readers' expectation on the level of the sentence and argued that we use the meaning strategies in understanding both literary and non-literary work.

The last figure is Riffaterre. He emphasized this theory to be used in poem. For him, readers must know how to deal with ungrammatical factors and this means developing a special competence.

Exercise

1. How did reception theory happen?
2. How is the role of readers in this theory?
3. How does this theory measure the objectivity?
4. What did Wolfgang Iser state about this theory?
5. How did Jauss define reception theory?
6. Why is formalism very important in this theory?
7. Who are other figures in this theory? What are their statements?

Chapter 6: EXISTENTIALISM

Introduction

Existentialism is a theory which is influenced by phenomenology. Immanuel Kant had introduced the distinction between phenomenon and noumenon. Both of them must be realized by human consciousness. It will lead to human experience.

Existentialism is a philosophy that believes individual on their responsibility to be free without thinking which one is right or wrong. Actually it is not because they do not know the right or wrong but the existentialist believes the truth is relative, and therefore, each individual is free choosing their way.

In understanding this theory, besides material, the class needs computer and LCD to see the power point and video, white board and board marker.

Course Plan

Base Competence

Students are able to define the usage of existentialism as philosophy and as literary theory.

Indicator

Students are able to:

- a. Understand the history, idea and the contentment of the theory of existentialism
- b. Describe the usage of the theory in analyzing literary works.

Time

2x50 minutes

Material

1. The history of Existentialism
2. The Idea of Existentialism
3. The Content of Existentialism

The Activity

Introductory (10 minutes)

1. Showing the title of the topic through power point
2. Energizer
3. Telling the objective of the lesson

Whilst (80minutes)

1. Brainstorming
2. Giving some case studies to students to be discussed
3. Help the students to get the solution
4. Find the analysis

Closing (10 minutes)

1. Get the conclusion
2. Feedback

Students' assignment

Find literary work that can be analyzed using existentialism!

The Core of the Material

EXISTENTIALISM

The History

In the 19th century, Soren Keikergard appeared as the pioner of this theory. It was strengthened by Martin Heidegger and Karl Jesper in the 20th century. Then, the theory developed by some figures such as Jean-Paul Sartre, Simone de Beauvoir, and Albert Camus, and Nietzshe.

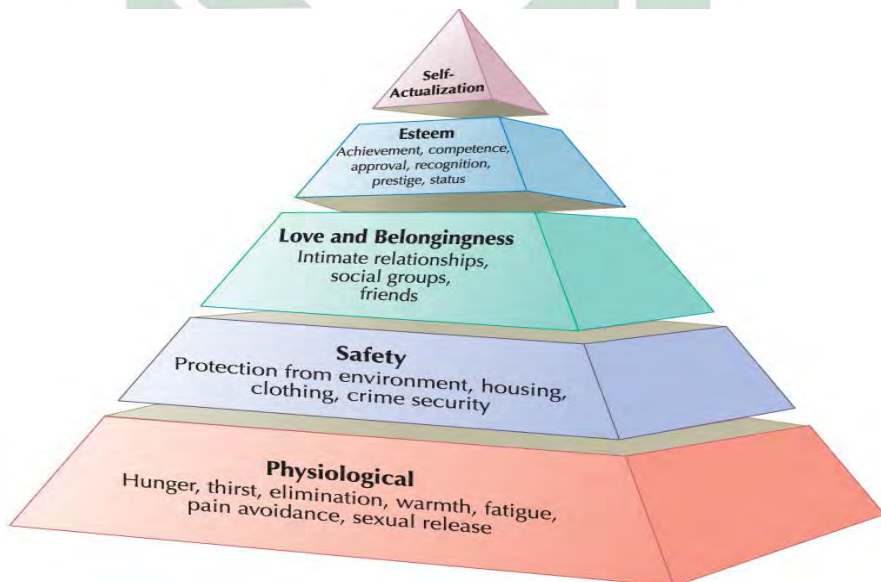


pic 12. Albert Camus

Existentialism is a big movement of philosophy especially in western philosophy tradition. Existentialism is questioning the human existence and the existence is presented through freedom. It rejects any kind of determination but the freedom itself.

The most famous idea of existentialism is from Jean-Paul Sartre. He stated that human is condemned to be free, so then one will act because of his or her freedom. For existentialist, when the freedom is the only one human universality then the determination of human freedom is other's freedom.

The Idea



The picture above is the pyramid of human's need which was proposed by Abraham Maslow. We starts from physiological need such as food, health, and biological need. Then, we go on to the need of safety such as clothing, housing and feel secured especially froenvironment. The third step is about relationship. Being loved, having friends or group is another need. Go to the top of the pyramid we need esteem such as achievement, prestige, recognition, approval, competence, and status. Then in the top we will find that we need self actualization. In the name of self actualization, existentialism becomes very important. The goal to "be all you can be".

Abraham Maslow believed that human being will start from one level to the next, but only if the needs of the prior level are met. Thus, self-actualization is difficult if we are homeless.

There is a big different between humanism and existentialism. **Humanism** views that people are capable of free choice, self-fulfillment, and ethical behavior. While **Existentialism** views that people are completely free and responsible for their own behavior.

But being existentialist does not mean being distinctive from other people. They realize that the world existence is out of human control. They will make a choice based on their preference and they are aware of the responsibility in the future. The existentialist will not do the thing because of other's demand such as parents, husband or wife, and others. They have their own free will.

The existentialist suggest us to let whatever we analyze, either thing, feeling, thought, or human existence to 'come' to ourselves. It will happen if the one open their mind to experience by accepting it even though it is different with our philosophy, theory or faith.

The Content

There are many theories about existentialism. Here are some famous figures of existentialism.

- a. Søren Aabye Kierkegaard (5 Mei 1813-11 November 1855)

Kierkegaard was religious and anti-philosophy, but later on he said he was the one who concerned about philosophy. He was the one who led Hegelian philosophy to existentialism and the number one Hegel critics.

He was born from a pious family. His father wanted him to be a priest and he fulfilled it by studying in seminary school. He was a good student academically. His scores were very remarkable. Unfortunately, or maybe fortunately, he more he studied the more he found that he was interested to philosophy and literature. In his future, his thought and literature, influences many people.

His relationship with his father led him to experience of fear values. From this value he proposed existentialism.

- b. Jean-Paul Sartre (21 Juni 1905 – 15 April 1980)

He was believed as the one who developed existentialism. The fundamental premise, that “**existence precedes essence**,” (*L'existence précède l'essence*) is a rejection of the Platonic idea that somewhere, in a perfect existence, there is the ideal human that we should all aspire to become. Existentialism claims that we as human beings have no model, blueprint, no ideal essence, or perfect nature for humans. Rather, we must forget our own values and meaning from existing in an inherently meaningless or absurd world. Existentialism, which sets it off strikingly from Naturalism is the belief that humans do have **free will** (*L'homme est condamné à être libre*). In our existence, we are constantly faced with choices, choices from which we cannot escape, since even choosing not to choose or act is a choice.

Sartre said, “*man is nothing else but what he makes of himself. Such is the first principle of existentialism.*” We discover what it means to be human only by existing. Reason is

impotent to deal with all aspects of life--our human minds cannot grasp all there is to reality; in fact, our minds, our intentionality, impose form upon the objective, material world, distorting reason and reality. The suspicion of rationality was expressed by Pascal: "The heart has its reasons which reason cannot know."



pic 13. Jean-Paul Sartre

- c. Friedrich Wilhelm Nietzsche (15 Oktober 1844 – 25 Agustus 1900)

He was a son of Lutheran priest *Carl Ludwig Nietzsche*. Nietzsche's philosophy viewed that truth is perspective. He also was known as The God Killer. He believed that human has a will to power and to be powerful God must be dead. He provoked and criticized western culture and civilization that was influenced by Plato's critical thinking Christian tradition (both of them refer to life after death and for Nietzsche it would led people into pessimism). Even though he said that God has been died but it did not drive human into *nihilism*. In vice versa, it will bring us to defeat nihilism by loving life and become the real human.



pic 14. Friedrich Nietzsche

Nihilism is a terminology on the eternity. It believe that in life there will be a successive cycles without meaning such as happiness and sadness, hope, sickness and so on.

As a theory, existentialism has its categories, they are:

- **Godly**--The godly category acknowledges the existence of God, but views God as distant and scarcely knowable. As a result, humans live lonely lives, filled with anxiety about the choices they must face.
- **Ungodly**-- In the ungodly, or atheistic, category, there is no evidence of any loving, kind supernatural force in the universe.
- **Absurd**--For many, the lack of meaning in the universe means that our futile attempts to give meaning and value to our lives deserves ridicule. **Tragic**--Such works admit the absurdity and irony of human's search for beauty and meaning in a universe of blindly swirling atoms, but view life as tragic and man as deserving better than to suffer and to die.
- **Alienation and Estrangement**--Humankind, owing partly to the growing dependence on reason and science, has become increasingly alienated--from God, from nature, from other humans, and from our own selves. We live in a spiritual desert, barren of hope and love.
- **"Fear and trembling," or anxiety**--With the loss of reliance on God and the unsureness of human reason, individuals are left with agonizing choices and personal responsibility. We are

dependent upon our own wills to determine the course of our lives. That huge responsibility, without sure reason to guide us, causes us great anxiety. Also, because of advances in technology, the world has become a place that could be destroyed at any time.

- **The encounter with nothingness**--With the loss of God's immanence, nature and the universe have been emptied of meaning, order, purpose, and love. Existentialist writers often portray a person confronting the abyss, the probable meaninglessness of the universe and their own actions within that universe. This existential crisis is often a test of a person and the courage s/he maintains.

Much of modern literature, philosophy, and art portrays the world as lonely or meaningless. Existential protagonists are often lonely, anxiety ridden characters who are trying to make sense of their lives, or who are trying to retain their courage in spite of the fact that the universe cares nothing for those things we call beautiful or good.

Exercise

1. How did existentialism happen?
2. What is existentialism?
3. Mention three figures of existentialism! Explain their theory!

Chapter 7 MARXISM

Introduction

Marxism is an ideology as well as a theory proposed by Karl Marx. Marx made this theory based on its relationship of economic and political system. The followers of this theory called Marxist. Marxism concerns about dialectical materialism and historical materialism and its application in the real life.

Even though this theory is not derived from literature but its influence comes to every sphere of life including in analyzing literary works. Therefore, in understanding this theory, the class needs the example of novel influenced by Marxist, computer and LCD and also white board and board marker.

Course Plan

Base Competence

By having this theory, the students are able to apply the theory in analyzing literary works influenced by Marxist.

Indicator

Students are able to:

- a. Define Marxist theory
- b. Differ the theory related to economic and political system and literature
- c. Use the theory in analyzing literary works

Time

2x50 minutes

Material

1. The history of Marxism
2. The Idea of Marxism
3. The Content of Marxism

The Activity

Introductory (20 minutes)

1. Show the title of the topic through power point
2. Brainstorming
3. Make relationship by giving some case study

Whilst (70 minutes)

1. Ask students to consider some literary works contains of economic and political issue
2. Divide students into some groups
3. Ask them to present their understanding about the theory
4. Have discussion

Closing (10 minutes)

1. Motivate students to find conclusion
2. Feedback

Students' assignment

Make a response paper of Marxism related to the history and literature!

The Core of the Material

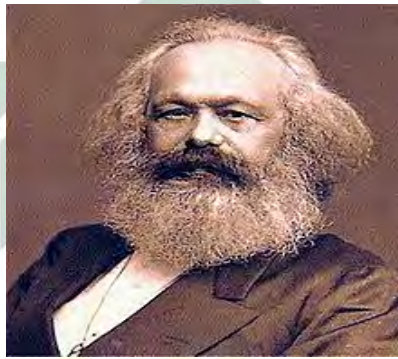
MARXISM

The History

Marxism is a basic theory of modern communism. This theory is stated in the book Communist Manifesto, which was written by Karl Marx and Frederick Hegel. Marxism is the way Karl Marx protested to capitalism. He thought that the capitalist just collect the money by scarifying proletariat. The proletariats do not earn good money since the capitalist just used their works to get benefit. Marx argued that this problem happened because of individual property and the wealth possessed by the rich. To be prosperous, Marx said that the capitalist system had to be changed into communism. If this condition happened

without the effort to change, the poor would go on strike to get justice. This is the root of Marxism.

One of the reasons why Marxism becomes the rich thought is because Marxism able to combine of three intellectual tradition, they are German philosophy, French political theory and English economy. This theory is not only just a philosophy but also an ideology.



Pic 15. Karl Marx

The Idea

In proposing the theory, Karl Marx was influenced by Frederick Hegel. Hegel was his teacher when he was studying in university. Marxism used Hegel terminology. This is Hegel terminology that becomes very important in Marxism.

Hegel terminology:

1. Reality is not a certain condition but continuous historical process
2. Since reality is a continuous historical process, the key to understand reality is understand the historical change
3. Historical change is not random but follow a certain law
4. The law of change is dialectics, they are thesis, anti-thesis and synthesis
5. The one that makes this law works is alienation, the process which continually brings it into some contradiction in itself.

6. The process is out of human control. It runs because of its own law, and human gets the flow of its process.
7. The process will continue until all internal contradiction finished.
8. When the situation is reached without conflict, human will not get into the flow of outer control, but they will control themselves.
9. In this phase, human will get their freedom and self-actualization
10. This condition will happen in organic society in which each individual works together to fulfill their need as a whole



Pic 16. Georg Wilhelm Friedrich Hegel

From those 10 terminologies, Hegel had influenced Karl Marx's theory.

The Content

For Karl Marx, and those closest to his way of thinking, all those modes of thought, including literary creativity, are ideological and are products of social and economic existence. Basically Man's social being determines

his consciousness and the material interests of the dominant social class determine how all classes perceive their existence. All forms of culture, therefore, do not exist in an ideal, abstract form but are inseparable from the historical determining social conditions. They exist, in other words, as a superstructure to the basic economic structure of a society. This view was the exact reverse of the Hegelian belief that the world was governed by thought and the application of reason, whether it be human or divine. Philosophizing about the world alone was insufficient for Marx; the most important thing was to change it.

In *The German Ideology* (1846), Marx and Friedrich Engels wrote of religion, morality and philosophy as ‘phantoms found in the brains of men’. Karl Marx and Hegel recognized that art, philosophy and other forms of human consciousness could alter the human condition and had a degree of autonomy. Greek tragedy was for him an anomaly because it seemed to represent a timeless, universal achievement but was actually produced within a society with a structure and ideology which he could no longer consider valid.

These are some figures of Marxist:

a. Georg Lukacs (1885-1971)

One of the most admired Marxist critics is Georg Lukács, a Hungarian-born philosopher and critic. He is associated with socialist realism but reveals great subtlety in his arguments.

In Lukács’ eyes, true Realism did not just depict the appearance of the social world but provided ‘a truer, more complete, more vivid and more dynamic reflection of reality’. A Realist novel does not provide an illusion of reality but is ‘a special form of reflecting reality’. A truly realistic work provides a sense of the ‘artistic necessity’ of the scenes and details presented. The writer reflects, in an intensified form, the structure of the society depicted and its dialectical development.

For Lukács, modernist writers were too concerned about evoking an inner stream of consciousness and the obsessions of

isolated individuals. This he related to the effects of living in late capitalist societies.

b. Bertolt Brecht (1898-1956)

Bertolt Brecht, the German-born playwright, focused his earlier anarchistic attitudes into more clearly defined communist convictions. He wrote many clearly didactic plays (the *Lehrstücke*) and more complex thought-provoking plays, mainly in exile from Nazi Germany. His theoretical works on theatre practice revolutionised modern drama. He rejected entirely the Aristotelian tradition of theatre: plot, fate and universality were out. He employed techniques to bring about what he called a *Verfremdungseffekt*, meaning literally 'the effect of making strange' and usually translated as 'alienation'. It has much in common with the concept of 'defamiliarisation' coined by the Russian Formalists.

By such methods he attempted to show up the contradictions in capitalist society as something strange and unnatural, requiring change. His actors were not to create the illusion of real people with whom audiences could identify but should present caricatures revealing the inner contradictions of the characters, the ways in which their behaviour was moulded by social forces and their need to survive.

c. Theodor Adorno (1903-1969)

The leading and most influential writer on aesthetics in the Frankfurt School was undoubtedly Adorno. He criticized Lukács' view that art could have a direct relationship with reality. For Adorno, art, including literature, is detached from reality and this is the very source of its strength.

d. Walter Benjamin (1892-1940)

Benjamin argues that works of art once used to have the quality of uniqueness which he calls their 'aura'. Even in the case of literature which, of course, had long been available in multiple copies, this aura had been maintained.

e. Lucien Goldmann (1913-1970)

Lucien Goldmann was a Romanian by birth but lived in France. He rejected the notion of individual genius in the arts. He believed that works of art and literature reflected the

‘mental structures’ of the class which engendered them. Great writers possessed the ability to formulate and express these structures and enable people to perceive them through the works. He developed a distinctive form of Marxist literary theory he called ‘genetic structuralism’ which, as the name suggests, also owes much to structuralist thought. He was interested in tracing the relationships between a work of literature, predominant modes of philosophical thought and ideology and specific social classes.

Goldmann also provided a ‘homological’ study of the modern novel compared with the structure of market economy.

f. Louis Althusser (1918-1990)

Louis Althusser’s ideas are also clearly indebted to structuralism. He abhorred the notion of order and systems with central controlling principles. Social structures consist of various levels in complex interaction with each other and often in mutual conflict. One level may dominate the rest at any time but this is itself determined by economic factors. In *A Letter on Art*, Althusser considers art to be located somewhere between ideology and scientific knowledge.

Althusser presents in his writing two theses concerning ideology. The first is that, ‘Ideology represents the imaginary relationship of individuals to their real conditions of existence’. The second thesis relates ideology to its social origins. For Althusser ideology works through the so-called ‘ideological state apparatuses’. These include the political system, the law, education, organized religion etc. Ideology has a material existence in the sense that it is embodied in material systems. Thus, everything we do and everything we involve ourselves in is, in some way, ideological. When we believe that we are acting according to free will it is really in accordance with the dominant ideology. In accordance with his belief that social structures are not systems with central controlling principles, he also asserted that ideology in capitalist societies was not dominated by the self-interest of a small group who use it to exploit others. Those who profit from the system are as blind to its effects as others. One of the causes of this blindness is the

very force of ideology itself. It convinces us that we are real 'concrete subjects'. We see as natural whatever ideology wants us to see as part of the natural order of things.

g. Antonio Gramsci (1891-1937)

The Italian Marxist Antonio Gramsci did not contribute specifically to literary theory but his ideas have influenced many Marxist literary critics.



Pic 17. Antonio Gramsci

Gramsci was fully aware of the power of ideology and of 'the consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group'. For Gramsci, it was possible for the individual to resist what he called the 'hegemony': the domination by a ruling ideology through 'consent' rather than 'coercive power'. Under 'hegemony' the citizens of a state have internalized what the rulers want them to believe so thoroughly that they genuinely believe that they are expressing their own opinions. But this hegemony does not, as Althusser believed, blind all members of the society to the truth of the

situation. It is possible to become aware of the dominance of 'hegemony' and resist its effects, even if it is impossible to escape completely its influence. This is the loophole of which the artist can take advantage.

h. Pierre Macherey

Macherey considered a text not as something 'created' but as 'produced'. He regarded literary texts as being pervaded by ideology and it was the job of the critic to look for the cracks and weaknesses in the surface of the work, caused by its own internal contradictions.

Macherey considered his approach to be scientific and leading to objectively true interpretations, poststructuralists believed that there was no such thing as objective truth.

i. Raymond Williams

In *Culture and Society 1780-1950* (1958), Williams defined culture as 'a whole way of life'. He was very much aware that in any given society there is more than one single culture, each with its own 'ideas of the nature of social relationship'.

While granting the 'vital importance' of literature, he was instrumental in establishing a broader base for cultural studies: 'For experience that is formally recorded we go, not only to the rich source of literature, but also to history, building, painting, music, philosophy, theology and social theory, the physical theory, the physical and natural sciences, anthropology, and indeed the whole body of learning.'

j. Terry Eagleton (1943-)

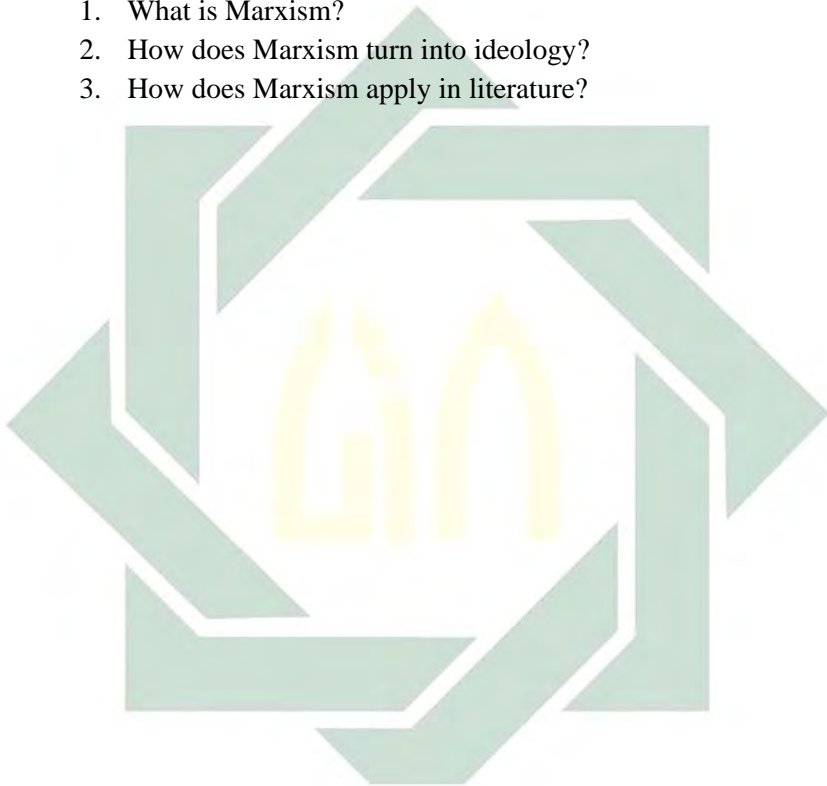
Eagleton was interested not in what made a text coherent but what made it incoherent. The influence of Althusser is also evident. There may be apparent freedom in a text but it is not free in its reflection of the dominant ideology. In this work Eagleton analyzed a number of canonical British novels, exploring the relationships between literary form and ideology.

He came to believe that deconstructive theories could be used to undermine all absolute forms of knowledge, although he also rejected the deconstructive denial of the possibility of objectivity. He now believed that it should be the role of the

critic to analyze critically accepted notions of what constituted literature and reveal the ideologies behind them. He thought that the critic should interpret non-socialist works 'against the grain' to reveal a socialist perspective.

Exercise

1. What is Marxism?
2. How does Marxism turn into ideology?
3. How does Marxism apply in literature?



Chapter 8: PSYCHOANALYSIS

Introduction

Psychoanalysis is a branch of knowledge proposed by Sigmund Freud and his followers as a functional study and behavior of human being. In the beginning the term of psychoanalysis was only used by Freud. Yet, there were many of his followers deviate and had their own theory later on.

Psychoanalysis, much or less, has big relationship to psychology. To understand this theory, students must understand the basic of psychology and compare it in literary works.

The class needs a computer and LCD to watch a movie related with psychology, white board, and board marker as well as novel.

Course Plan

Base Competence

Students are able to apply psychoanalysis as one of the theory in analyzing literature.

Indicator

Students are able to:

1. Differ psychoanalysis and psychology
2. Define human basic psychology
3. Apply the theory in analyzing literary works

Time

2x 50 minutes

Material

1. The history of psychoanalysis
2. The idea of psychoanalysis
3. The content of psychoanalysis

The Activity

Introductory (10 minutes)

1. Brainstorming
2. Show the title of the topic through power point
3. Make connection

Whilst (80 minutes)

1. Explain to the student about the theory
2. Divide the students into some group and do the discussion
3. Find case study of psychoanalysis in literary work

Closing (10 minutes)

1. Help the students to get the solution
2. Feedback

Students' assignment

Find the steps of human psychoanalysis in literary work assigned!

The Core of the Material

PSYCHOANALYSIS

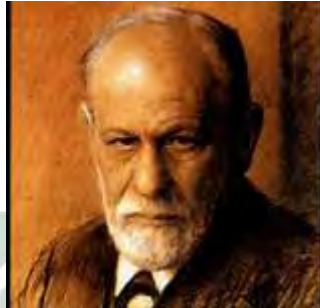
The History

Psychoanalysis was introduced for the first time by Sigmund Freud in his book *The Corner Stones of Psychoanalytic Theory*. Sigmund Freud was a doctor in insane hospital and thought to cure those people by using this theory.

In his book, Freud state that 'The assumption that there are unconscious mental processes, the recognition of the theory of resistance and repression, the appreciation of the importance of sexuality and of the Oedipus complex – these constitute the principal subject-matter of psychoanalysis and the foundations of its theory. No one who cannot accept them should count himself a psychoanalyst.'

Certain concepts and views on mental processes must be held in common for the term psychoanalysis to be justified, Sigmund Freud was quite clear about it. It is also said at the

outset that much that passes for psychoanalysis of literature often uses the concepts, terminology and methodology very loosely.



Pic 18. Sigmund Freud

Psychoanalysis was very much the product of one man's Mind. Sigmund Freud developed psychoanalysis in the first instance as a means of helping mentally disturbed patients. While studying under Charcot in Paris, he had become convinced of the existence of an extensive unconscious area of the mind which can, and does, wield strong influence over our conscious mind. Through close study of mentally disturbed patients and their symptoms he discovered that knowledge of the unconscious was accessible through analysis of dreams, symptomatic nervous behaviour and parapraxes (the famous Freudian slips).

The conscious mind cannot cope with some of the unsavoury truths buried in the unconscious and, when they threaten to surface, represses them, attempting in practice to deny their reality. The tensions caused between the need of such truths to surface and the determination of the self to repress them can lead to serious mental disturbance, what Freud called neurosis, involving compulsive behaviour and obsessive modes of thinking. Cure was effected by helping the patient to understand what had brought about the behavioural disturbance and by tracing it to its roots in the unconscious. The most common, but not the only, needs repressed proved to

be sexual in nature. Freud also developed a theory of the development of infantile sexuality and extended the areas of psychoanalytic interest to include broader cultural and social phenomena, including primitive beliefs, superstition, religion, the nature of civilization etc.

The Idea

Psychoanalysis has three applications:

1. Research method of thought
2. A systematical knowledge of human behavior
3. A behavioral method toward psychological and emotional illness

In wide application of psychoanalysis, it requires at least 20 theoretical orientations that is based a theory of human mental activity understanding and its development. Freudian theory is the basic of other modern therapy and becomes big movement in psychology.

Freudian psychoanalysis refers to treatment in which a man is analyzed to convey his thought verbally, including free association, fantasy and dream that becomes the sources for researcher to formulate the unconscious conflict which drive to character's problem and then the patient will realize himself and find the solution.

Freud clearly regarded the artist as a unique individual who avoids neurosis and sheer wishful thinking through the practice of his or her art. The artist or writer is involved in a process of sublimation (refining basic drives, such as those of sex and aggression, and converting them into creative and intellectual activity).

The Content

Sigmund Freud believed that in human psyche, there are tripartite structures which influence human life. They are id, ego and super ego. Id is unconscious desire, has surged up and flooded the conscious mind with its illogicality, riddling

associations and affective rather than conceptual links between ideas. Ego is an individual identity. The ego develops with experience, and accounts for developmental differences in behavior. While super ego consists of two parts, the conscience and the ego-ideal. The conscience is the familiar metaphor of angel and devil on each shoulder. The conscience decides what course of action one should take. The ego-ideal is an idealized view of one's self.

The tripartite structure above was thought to be dynamic, changing with age and experience. The work of psychoanalysis can perhaps best be summarized in one of Freud's own slogans: 'Where id was, there shall ego be'.

Freudian followers developed his theory in many aspects. These are some of them as psychoanalysis figures:

a. Jacques Lacan (1901-1981)

Jacques Lacan has greatly influenced recent psychoanalytic theory in general as well as literary theory in particular. He broadened and redefined several basic psychoanalytic concepts in ways with which many orthodox Freudians disagree. According to Freud, in the earliest phase of childhood, the individual is dominated by the 'pleasure principle', seeking unreflecting gratification, with no definitely established identity and gender.



Pic 19. Jacques Marie Émile Lacan

Lacan describes the earlier state of being, when the child is unaware of any distinctions between subject and object, as the 'imaginary'. Then comes the 'mirror phase', when the child starts to become aware of itself as an individual (as though seeing an image of itself in a mirror) and identifies this self. It produces something identifiable as an ego. When it becomes aware of the father's restrictions, it enters the 'symbolic' world and also becomes aware of binary oppositions: male/female, present/absent etc. Behind all this, the restricted desire persists.

The whole of Freud's dream theory is also reinterpreted by Lacan as a textual theory, using Jakobson's concepts of 'metaphor' and 'metonymy' to explain the various structuring principles defined by Freud, such as 'displacement' (transferring emphasis from one element in a dream to another), 'condensation' (combining several ideas and images) and so on.

For Lacan, the whole of human life is like a narrative in which significance constantly eludes us. Consciousness starts out with a sense of loss (of the mother's body), and we are constantly driven by a desire to find substitutes for this lost paradise. All narrative can, in fact, be understood in terms of a search for a lost completion.

b. Harold Bloom (1930-)

Harold Bloom applied psychoanalysis to the actual history of literature, interpreting developments and changes in styles and norms, in poetry in particular, as the result of a conflict between generations, akin to that envisioned in the Freudian Oedipus complex. As sons feel oppressed by their fathers, so do poets feel themselves to be in the shadow of influential poets who came before them. He also explicitly attacks deconstructive criticism, which he regards as 'serene linguistic nihilism', and endeavours to reaffirm the notion of author's intention.

For Bloom, criticism is itself a form of poetry and poems incorporate literary criticism of other poems. It is one poetic and critical continuum.

c. Julia Kristeva (1941-)

Julia Kristeva combines Lacanian psychoanalysis with politics and feminism. Kristeva redefines and renames Lacan's concept of the 'imaginary' from a feminist perspective. In the Lacanian scheme, when the child enters the 'symbolic' phase and starts naming things and heeding principles of order and law, its whole existence takes as its centre the 'transcendental signifier', the phallus, the father as embodiment of law.



Pic 20. Julia Kristeva

Kristeva wishes to destroy the omnipotence of this male order. She posits a form of language as existing already in Lacan's 'imaginary' pre-Oedipal stage, which she calls instead the 'semiotic' stage. The 'semiotic' is a vague almost mystical concept. The underlying 'semiotic' flow is artificially broken up into units when the 'symbolic' order is imposed on it, but it persists as a kind of force within language. It is clearly

associated with an essential femininity but it also occurs in a period of development when no distinctions of gender have yet taken place.

d. Carl Gustav Jung (1875-1961)

Strictly speaking C G Jung is not a psychoanalyst but what he himself preferred to call an analytical psychologist. He is included here, however, for three important reasons: his theories have been very influential in the interpretation of literature; they have a lot more in common with Freud's theories than either of them would have been willing to admit; and they do not really fit into any other broad category utilized in this book.



Pic 21. Carl Gustav Jung

Jung also believed in the existence of a collective unconscious, which is common to the whole human race and contains universal archetypes.

Jungian psychology is what he called 'individuation', a process by which the individual is helped to harmonize his/her 'persona' (the self as presented to the world) and 'the shadow' (the darker potentially dangerous side of the personality that exists in the personal unconscious).

Jungian psychology has contributed little to the study of literature as text, but much to the interpretation of symbols and images in texts. The Jungian theory of archetypes has been influential on the French philosopher of science and literary theory Gaston Bachelard.

Exercise:

1. What is psychoanalysis?
2. How did Sigmund Freud use psychoanalysis?
3. Mention the tripartite in human psyche!
4. How do you apply psychoanalysis in analyzing literary work?

Chapter 9

FEMINISM

Introduction

Feminism is a theory of literature which was influenced by feminism movement. This theory was born in America and affected a lot of literary works.

In this course, students are encouraged to understand this theory by knowing the history, the impact to human life either for man or woman and the way this theory develops time by time.

In this course, students will need the example of the analyses, LCD, computer, board maker and white board.

Course Plan

Base Competence

Students are able to apply the theory in analyzing literary work

Indicator

Students are able to:

1. explain the history, the idea and the content of the theory
2. describe the usage of the theory in analyzing literary work

Time

2x50 minutes

Material

1. the History of Feminism
2. the Idea of Feminism
3. the Content of Feminism

The Activity

Introductory

1. The lecturer writes the topic of the lesson in the white board
2. Energizer
3. Lecturer reveal the objective of the lesson

Whilst

1. Do brainstorming
2. Choose the presenter of the topic

3. Have discussion; lecturer as the motivator

Closing

1. Lecturer helps the students to make the conclusion
2. Feed back

Students' assignment

Find literary works related to feminism. Explain the influence of feminism in the works based on the wave of feminism!

The Core of the Material

FEMINISM

The History

Feminism derives from Latin *femina* means woman. This term was used in 1890s, referred to the equality between man and woman. Feminism was born as a struggle for equality and liberation for women. It is a critique of patriarchy in a sense of oppression in a man made world. Actually, since ages, people thought about what kind of creature a woman is. Aristotle said that 'the female is female by virtue of a certain lack of qualities' and St Thomas Aquinas said that woman is an 'imperfect man'. While John Donne said that woman is masculine in form and feminine in matter. All those sayings are really hurt for women's existence.

Undeniable that feminism rooted from existentialism in the way women acquire their right and existence. *Simone de Bouvoir* is one of the feminist figure since she got support from her spouse, Jean Paul Sartre.

Patriarchal in society and law enforcement are the cause of the unfairness, domination and subordination toward woman so then the consequence of it is the demand of gender equality. Feminism emphasizes the attention and analysis of law role toward patriarchal hegemony. Any kinds of analysis

and theories of feminism are maintained to show how human survive their lives. Feminist movement is a description that abstract regulation cannot overcome inequality.



Pic 22. Ernest Hemingway, some people believed his works are feminist

The Idea

Being oppressed since they were born made women realized that they were not only become the second citizen in society but also in politics. They did not have any right in politics. They could not vote, only men could make it. Then, politics directed at changing existing relations between men and women in society. From politics, they could manage radical change in culture and society as well as education.

It may be funny, but the idea of feminism comes from the view that this movement theorize the act of knowing differently from men, that men can never understand feminism. The feminist feel that men characterizes world with it experiences as patriarchal and the culture as masculinist. Then, the movement fight for freeing of human possibilities by

struggling against culturally imposed stereotypes, lifestyles, roles, and responsibility.

The Content

Historically the movement of feminism are divided into three waves, in which each wave has its own spirit of the era:

- First wave

It happened in America and Britain in the late 19th century and the early 20th century. In this wave, the movement stressed on The Women's Rights and Women's Suffrage movements. They were very crucial determinants in shaping this phase, with their emphasis on social, political and economic reform. The figures are Virginia Woolf and Simone de Beauvoir. Virginia Woolf considered women's situation as a writer then explored the dominance of the major professions by men. She was a journalist; a job which was dominated by men. Therefore she made a list of job preferences between man and woman. She also stated that if women were to develop their artistic abilities to the full, she felt it was necessary to establish social and economic equality with men.



Pic 23. Virginia Woolf

The second figure, Simone de Beauvoir, distinguished sex and gender. Sex is related to the difference between male and female biologically while gender is activity which is attached to the sex. For instance, cooking is female matter. Therefore she demanded freedom for women from being distinguished on the basis of biology and rejected the whole notion of femininity.



Pic 24. Simone de Beauvoir

- Second wave

It happened in 1960s. It was triggered by the frustrations of white, heterosexual, and middle-class American women who were *careerless* and trapped in domesticity. This movement put feminism on the national agenda, substantively and for the first time. In this wave the movement found its radicality. The women demanded the same right, position as well as the occupation with man.

In this radical wave, there are some various liberty demanded by women including the idea of homosexual. In 1966, Betty Friedan established *National Organization for Woman* (NOW). Her struggle succeeded then the government gave *Equal Pay Right* so then women had equal payment like men and also *Equal Right Act* so then women had right to vote.

This movement showed that modern society system was unfair to the women existence in which they were marginalized in any aspects.

- Third wave

It happened in 1990s. It is called as *Post feminism* in which women realize to the difference between male and female. Women comprehend that both men and women need to actualize themselves without treating 'the opponent' as the rivals. Each of them need each other and the can help one another. Women refuse the idea to ignore or reject men in their life. They are partner who have different portion and different way in actualizing their existence.

From this reality there is no 'radical equality' anymore. Women only demand the nature they have, they are having monthly period, delivering babies and giving breast feeding. Despite those, men and women are equal. They could do the thing together in good cooperation.



Pic 25. Emily Bronte, a feminist writer

Besides the waves of movement, feminism also has its strands of thought, they are:

a. *Liberal Feminism*

It began in the 19th century when women released suffrage movement. It required “Gender justice”. It was triggered by the oppression of women as the same paradigm as any oppression. It argued that women and men should be given the same educational opportunities and civil rights (the “rules” of the game should be fair).

This view places women as the one who have freedom individually and fully. This movement also states that freedom and equality rooted from the rationality and separation between public and private sphere. Every human has capacity to think and act rationally as well as women.

Liberal Feminism also views about state as the power that does not tend to one different group especially which is very pluralist. This movement realizes that state is dominated by men, which reflected and masculine tendency.

b. *Marxist Feminism*

Marxist feminism is a revolutionary because capitalism oppresses women. It tends to identify classism rather than sexism as the ultimate cause of oppression. It focuses on work-related concerns (e.g. Trivialization of women’s domestic work; low paid women’s work). The figures of Marxism such as Karl Marx and Hegel influenced much on this movement.

This movement emphasizes on how the production happens. Women do the production for themselves but later on it changes into exchange. Men control the production to exchange and as the consequence they dominate social relationship while women are reduced as part of property. Production system which oriented to benefit makes the form of class in society-bourgeois and proletar. If capitalism drawn so then the structure of society can be mended and the oppression to women can be omitted.

c. *Socialist Feminism*

This movement bore as the effect of Marxism Feminism. The fundamental cause of women's oppression is not classism or sexism, but an interplay between capitalism and patriarchy.

Socialist feminism uses class and gender analysis to understand women oppression. They believe in Marxist feminism that capitalism is the source of women suffrage but it also comprehend with radical feminism that the suffrage because of patriarchal system. So, in short, it wants to say that capitalism and patriarchy are the powers that support each other. Therefore, this movement tends to abolish patriarchy and capitalism.

d. *Radical Feminism*

This movement bore as the awareness of patriarchal system. This system is characterized by power, dominance, hierarchy, and competition between men and women. Change of legal structures is not enough because women think that social and cultural institutions must also be addressed such as family, church, and academy. Separatism means promotion of "women culture". The figures of this movement are Alison Jagggar, Paula Rothenberg, Kate Millet, Shulamith Firestone, Mary Daly.

This trend occurred in the middle of 1970s in which this movement offered ideology of *women struggle on separatism*. In the history, this view was the reaction against sexism culture or social domination based on sexist in Western in 1960s, especially against sexual harassment and pornography industry. The movement emphasizes to the opinion that women suffrage happened because patriarchal system. Women's bodies are the main object to be harassed by men. Therefore, radical feminism questions the women's right on reproduction, sexuality (including lesbianism), sexism, relationship between men and women power, and private-public dichotomy.

e. *Psychoanalytic Feminism*

Being oppressed since they were born make the psyche of women common with the treatment. The female psyche produced a thought that being oppressed is thier fate. Therefore, this movement argues that we work towards a more

androgynous society in which the full human person is blend of positive feminine and positive masculine traits. There are as 'many human selves as there are individual people', that what Tong said. The figure of this movement is Nancy Chodorow.

f. *Post Modern Feminism*

This movement invites women to become the kind of "feminist they want to be"; because this movement believes that there is "no single formula" of feminism. It views feminist thought with suspicion because language can be deconstructed to investigate what gets excluded in the text. The figures are Cixous, Irigaray, and Julia Kristeva.

g. *Multi cultural and Global Feminism*

This movement roots of "fragmented self" such as in culture, race, and ethnicity. It views that women experience oppression differently (e.g. First and third Worlds). The experience is also seen from the historical background such as black women oppression (Hooks, Patricia Hill Collins).

Exercise

1. What is feminism?
2. How did feminism happen?
3. Explain the periods (waves) of feminism!
4. What is the different between sex and gender?
5. What is the nature of female?
6. Explain three thought of feminism!

Chapter 10 POST-STRUCTURALISM

Introduction

Post-structuralism is the revision of the structural view of literature, which explains that language has no objectively identifiable or absolute meaning, and that therefore texts allow any number of interpretations. It rejects the idea of a literary text having a single purpose. Instead, every individual reader creates a new and individual purpose, meaning, and existence for a given text. This literary criticism is a product of the structuralist view, which aims to provide more viewpoints on a common thing.

In understanding this material, some examples are quite needed. Besides that, computer and LCD are very useful for the class as well as the white board and board marker.

Course Plan

Base Competence

Students are able to define post-structuralism as well as use it a theory in analyzing literary work.

Indicator

Students are able to:

1. To comprehend the idea, the idea and the content of the theory
2. To use the theory in analyzing literary work

Time

2x50 minutes

Material

1. The history of Formalism
2. The Idea of Formalism
3. The Content of Formalism

The Activity

Introductory (15 minutes)

1. Brainstorming
2. Show the title of the topic through slide

Whilst (75 minutes)

1. Lecturing
2. Ask students to find case study or issue in literary work related to the theory
3. Discussion

Closing (10 minutes)

1. Help students to find solution
2. Make conclusion

Students' assignment

What a movie related to post-structuralism and make the response paper!

The Core of the Material

POST STRUCTURALISM

The History

Post-structuralism is a label formulated by American academics to denote the heterogeneous works of a series of mid-20th-century French and continental philosophers and critical theorists who came to international prominence in the 1960s and '70s. A major theme of poststructuralism is instability in the human sciences, due to the complexity of humans themselves and the impossibility of fully escaping structures in order to study them.

Post-structuralism is a response to structuralism. Structuralism is an intellectual movement developed in Europe from the early to mid-20th century. It argued that human culture may be understood by means of a structure—modeled on language that differs from concrete reality and from abstract ideas. Post-structuralist authors all present different critiques of structuralism, but common themes include the rejection of the self-sufficiency of the structures that structuralism posits and an interrogation of the binary oppositions that constitute those structures. Writers whose work is often characterised as post-structuralist include Jacques Derrida, Michel Foucault, and

Jacques Lacan, although many theorists who have been called "post-structuralist" have rejected the label.

The movement is closely related to postmodernism. Some commentators have criticized poststructuralism for being radically relativistic or nihilistic; others have objected to its extremity and linguistic complexity. Others see it as a threat to traditional values or professional scholarly standards.

The Idea

Post structuralism comes after structuralism; it is a reaction against structuralism. But, in its critique of structuralism, it was not conducting a postmortem. It was also a very complex phenomenon, which cannot be explained just by its relationship to structuralism. It must be stressed that post structuralism and deconstruction theory are parts of a continuum and that it is mainly for the sake of clarity that they have been allotted separate sections.

Saussure, who was the most figure in proposing structuralism, was about to be dethroned, because a signifier was no longer perceived as signifying anything anymore. With every 'sign', Saussure had posited, 'signifier' and 'signified' were two sides of the same coin. Although they were in an arbitrary relationship, they stuck together through thick and thin.

Then post structuralism came along and threw doubt on this whole cozy little arrangement. For them a 'sign' is a very temporary coming together of 'signifier' and 'signified': a one-night stand. For poststructuralists, signifiers form complex patterns of meaning with other signifiers and their meanings can never be pinned down.

Saussure's concepts of 'parole' (language as utterance) and 'langue' (language competence) were also under attack by the poststructuralists. Structuralists were interested primarily in 'langue', the deep structure which makes communication and meaning possible. But poststructuralists saw 'langue' as a kind of myth. Language does not have an impersonal structure underlying utterances. It is always and only an articulated system, which interacts with other systems of meaning and with human social existence. This concept of language poststructuralists prefer to call 'discourse'.

According to poststructuralists everything is discourse. Objective reporting of things and events in language is simply impossible. All language, meaning everything we can potentially say, pre-exists our utilization of it. Subject and object cannot be sharply distinguished. This not only applies to our use of language but to all systems of knowledge, including science. New knowledge is attained when there is a jump from one accepted form of discourse to a completely new one, a paradigm-shift.

In the post-structuralist approach to textual analysis, the reader replaces the author as the primary subject of inquiry. This displacement is often referred to as the "destabilizing" or "decentering" of the author, though it has its greatest effect on the text itself. Without a central fixation on the author, post-structuralists examine other sources for meaning (e.g., readers, cultural norms, other literature, etc.). These alternative sources are never authoritative, and promise no consistency.

The Content

Post-structuralism is hard to define or summarize because it rejects definitions that claim to have discovered absolute truth of facts about the world. This literary criticism goes beyond the usual explanation of terms. An example of this is the word *mutton*, which describes the meat of the sheep. It is not proper to call the meat *sheep*, for saying that connotes the animal. Basically, this form strays from structuralist views which have their own biases.

In Post-structuralism, the two main aspects are the signifiers and the signified. According to Structuralism, the signifier (physical) and signified (mental) must be aligned, but without any extra-lingual meaning. This limited the creativity and extended criticism of people, for Structuralism sort of advocates the above standard about the two aspects. This standard (which is stated in Saussure's Theory of Language) is opposed by Post-structuralism.

Post-structuralism have many effects in our world today. It changes everyone's perspective about things and on how they are being understood. And in our literature today, we can't have

just one literary text, rather, we must have a variety of interpretations of the text to be understood by the readers. Its effects have widely changed the field of Literature, where several interpretations and meanings of words and passages created new analyses, theories and paths towards understanding of the text.

These are the general practice of post structuralism:

- a. The author's intended meaning is secondary to the meaning that the reader perceives. Also the author's identity as a stable "self" with a single, discernible "intent" is a fictional construct. Post-structuralism rejects the idea of a literary text having a single purpose, a single meaning, or one singular existence. Instead, every individual reader creates a new and individual purpose, meaning, and existence for a given text. To step outside of literary theory, this position is generalizable to any situation where a subject perceives a sign. Meaning (or the signified, in Saussure's scheme, which is as heavily presumed upon in post-structuralism as in structuralism) is constructed by an individual from a signifier. This is why the signified is said to 'slide' under the signifier, and explains the talk about the "primacy of the signifier."
- b. A post-structuralist critic must be able to use a variety of perspectives to create a multifaceted interpretation of a text, even if these interpretations conflict with one another. It is particularly important to analyze how the meanings of a text shift in relation to certain variables, usually involving the identity of the reader (for example: class, racial, or sexual identity)

Since this theory is also talking about the text, then some figures who involved in this theory also concerned about it. They are:

- a. Roland Barthes

He despises the writer who deludes him/herself and his or her readers into thinking that language can be a transparent medium, through which it is possible to transmit clear unambiguous ideas or images of reality. Something which characterizes much poststructuralist thought is the occurrence of infinite regress or doubt.

In *The Death of the Author* (1968), Barthes rejects the view that an author is the originator of his text and the sole authority for its valid interpretation. A work in no way and on no level reflects an author's intentions concerning the work. The author is nothing more than the location where a verbal event takes place. The reader can therefore approach the text from any direction whatsoever, and can interpret the text (the 'signifier') without respecting any intended meaning (the 'signified').



Pic 26. Roland Barthes

Barthes pursues this self-indulgence on the part of the reader even further. For him, there are two kinds of pleasure to be gained in reading a text. The first is simple 'pleasure'. We feel this when we perceive something more than the simple and obvious meaning of what we read. The second type of pleasure is what must appear to be an odd interpretation of the concept for most people. For many it is difficult to identify it as a kind of pleasure at all. A text which provides a sense of 'bliss' 'unsettles the reader's historical, cultural, psychological assumptions'. It is the thrill of discovering the new, the dangerous, that which threatens chaos, anarchy.

For Barthes, there are two types of text: that which allows the reader only to comprehend in a predetermined way and that which makes the reader into the producer of his or her own meaning. The first type of text he calls 'readerly' (*lisible*) and the other 'writerly' (*scriptible*). It is clear that Barthes prefers the second kind: 'this ideal text is a galaxy of signifiers, not a structure of signifieds.' It is possible for a reader to apply an infinite number of interpretations to such a text. None of them needs to be compatible nor part of an overall unity.

Barthes divided a story into a random number of reading which each of them is subjected to analysis according to five codes:

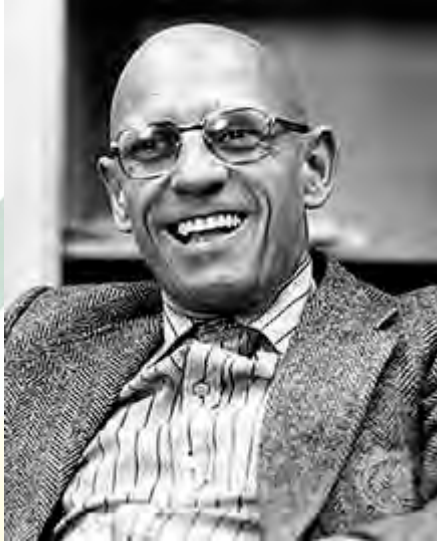
1. Hermeneutic (relating to the enigma or mystery in the story).
2. Semic (relating to associations evoked).
3. Symbolic (relating to polarities and antitheses in the story).
4. Proairetic (relating to basic action and behaviour).
5. Cultural (relating to commonly shared cultural knowledge between text and reader).

b. Michael Foucault

Foucault's use of the term 'discourse' is closely related to his concept of power. The power of the human sciences (eg. psychology, economics etc.) derives from their claims to be knowledge. They expect respect for their claims and thereby exert power and influence. He asserted that discourse can be defined as a large group of statements belonging to a single system of formation, what he calls a 'discursive formation'.

For Foucault, what it is possible for an author to say changes from one period to another. What is considered normal or rational in any given period is confirmed by rules, tacit or otherwise. Those who do not abide by the rules are excluded from the prevailing discourse, and are either suppressed or condemned as mad. The education system is also important in institutionalizing these rules and inculcating them into the minds of new generations.

Foucault points out that different forms of knowledge have arisen in different historical periods and been replaced eventually by new systems of thought. For him, history is such a series of disconnected discursive practices. The work of



Pic 27. Michael Foucault

Foucault which deals most explicitly with writing and authorship is the essay *What is an Author?* (1969). In this essay, he recognizes the importance of Barthes' essay *The Death of the Author* but views the question of authorship as being more complex. However, the idea of an ideal society in which literature could circulate anonymously appeals to him greatly. It would seem that, for Foucault, the aim of writing is not to express the self or to fix a meaning but to create an individual object behind which the writer can efface him or herself: 'Writing unfolds like a game that invariably goes beyond its own rules and transgresses its limits. In writing, the point is not to manifest or exalt the act of writing, nor is it to pin a subject within language; it is rather a question of creating a space into which the writing subject constantly disappears.'

Deconstruction

Deconstruction is unthinkable without post structuralism. A major theory associated with Structuralism was binary opposition. This theory proposed that there are certain theoretical and conceptual opposites, often arranged in a hierarchy, which human logic has given to text. Such binary pairs could include Enlightenment/Romantic, male/female, speech/writing, rational/emotional, signifier/signified, symbolic/imaginary.

Deconstruction is a literary theory and philosophy of language derived principally from Jacques Derrida's 1967 work *Of Grammatology*. The premise of deconstruction is that *all* of Western literature and philosophy implicitly relies on a metaphysics of presence, where intrinsic meaning is accessible by virtue of pure presence. Deconstruction denies the possibility of a pure presence and thus of essential or intrinsic meaning.

Jacques Derrida is a force with which to be reckoned. One cannot take lightly a man who called into question the basic metaphysical assumptions of all western philosophy since Plato. He argued that even structuralism assumes a centre of meaning of some kind, as individuals assume the central 'I' in their own consciousness. This centre guarantees a sense of unity of being. But, for Derrida, recent developments in western thought have led inevitably to a decentring process. Traditionally there have always been 'centring' processes: being, self, essence, God etc. This human need Derrida called 'logocentrism'. This derives from the New Testament use of the term 'logos' (the Greek for 'word') to express the Christian belief that the primary cause of all things was the spoken word of God: 'In the beginning was the Word.' In 'logocentrism', the spoken word is thus closer to thought than the written word. This Derrida refers to as 'phonocentrism', which always presupposes the presence of self. When we hear speech, we assume a speaking presence.

Derrida then proceeds to do is to upset the ranking order of speech and writing and ‘deconstruct’ this whole way of thinking: both speech and writing share ‘writerly’ features, and both are signifying processes which lack a real sense of presence (of the speaker or writer). He also develops the notion of a ‘violent hierarchy’. By creating a hierarchy of speech over writing we do violence to the truth: when we say that ‘a’ is prior to ‘b’, in fact ‘b’ is already implied in ‘a’.



Pic 28. Jacques Derrida

A deconstructive reading of a text identifies the existence of such hierarchies, reverses them and ultimately demonstrates that neither of the pair of opposites in each case is superior to the other: they are interdependent.

In Derrida’s approach to literary analysis there is the assumption that all texts, whether literary or not, can be deconstructed. This involves, in effect, dismantling texts, or parts of them, to reveal inner inconsistencies: where a text might appear to imply one thing, it can, in fact, be shown to imply its opposite. Texts create only a semblance of stable meaning.

Derrida's actual technique is to focus on points in a text where contradictions are evident (symptomatic points) and pursue the implications of these points, eventually undermining (deconstructing) the whole edifice.

Exercise

1. What is Post structuralism?
2. How did this theory happen?
3. What did Barthes mean by *The Death of the Author*?
4. How is Foucault's idea of discourse?
5. What is relationship between Post Structuralism and Deconstruction?
6. How did Derrida define about violent hierarchy?

Chapter 11

POST-MODERNISM

Introduction

Postmodernism is a term that describes the postmodernist movement in the arts, its set of cultural tendencies and associated cultural movements. It is in general the era that follows Modernism.^[1] It frequently serves as an ambiguous overarching term for skeptical interpretations of culture, literature, art, philosophy, economics, architecture, fiction, and literary criticism. It is often associated with deconstruction and post-structuralism because its usage as a term gained significant popularity at the same time as twentieth-century post-structural thought.

Postmodern literature is literature characterized by heavy reliance on techniques like fragmentation, paradox, and questionable narrators, and is often (though not exclusively) defined as a style or trend which emerged in the post-World War II era. Postmodern works are seen as a reaction against Enlightenment thinking and Modernist approaches to literature.

As usual, in handling the class, computer and LCD are needed as well as the white board and board marker.

Course Plan

Base Competence

By having this topic, students are able to apply this theory in analyzing literary work.

Indicator

Students are able to:

1. Comprehend the history, the idea and the content of post modernism
2. Understand the relationship between modern and post modern
3. Apply the theory in analyzing literary work

Time

2x50 minutes

Material

1. The history of Post Modernism
2. The Idea of Post Modernism
3. The Content of Post Modernism

The Activity

Introductory (15 minutes)

1. Lecturer show case study to students
2. Ask the student about the phenomena
3. Show the title of the topic through power point

Whilst (75 minutes)

1. Students define the meaning of post modernism
2. Discussion
3. Lecturer help them to find the idea of the theory and how to apply it

Closing (10 minutes)

1. Make conclusion
2. Feedback

Students' assignment

Make a concept map of Post Modernism!

The Core of the Material

POST MODERNISM

The History

The term "Postmodern" was first used around the 1870s. John Watkins Chapman suggested "a Postmodern style of painting" as a way to move beyond French Impressionism. J. M. Thompson, in his 1914 article in *The Hibbert Journal* (a quarterly philosophical review), used it to describe changes in attitudes and beliefs in the critique of religion: "The raison d'etre of Post-Modernism is to escape from the double-mindedness of Modernism by being thorough in its criticism by

extending it to religion as well as theology, to Catholic feeling as well as to Catholic tradition."

In 1917, Rudolf Pannwitz used the term to describe a philosophically-oriented culture. His idea of *post-modernism* drew from Friedrich Nietzsche's analysis of modernity and its end results of decadence and nihilism. Pannwitz's *post-human* would be able to overcome these predicaments of the modern human. Contrary to Nietzsche, Pannwitz also included nationalist and mythical elements in his use of the term.

In 1921 and 1925, Postmodernism had been used to describe new forms of art and music. In 1942 H. R. Hays described it as a new literary form. However, as a general theory for a historical movement it was first used in 1939 by Arnold J. Toynbee: "Our own Post-Modern Age has been inaugurated by the general war of 1914-1918."



Pic 29. Samuel Beckett. His works are believed as the pioneer of Post Modernism

After that, Postmodernism was applied to a whole host of movements, many in art, music, and literature, that reacted against tendencies in the imperialist phase of capitalism called "modernism," and are typically marked by revival of historical elements and techniques. Walter Truett Anderson identifies Postmodernism as one of four typological world views. These four world views are the Postmodern-ironist, which sees truth as socially constructed; the scientific-rational, in which truth is found through methodical, disciplined inquiry; the social-traditional, in which truth is found in the heritage of American and Western civilization; and the neo-romantic, in which truth is found through attaining harmony with nature and/or spiritual exploration of the inner self.

Postmodernist ideas in philosophy and the analysis of culture and society expanded the importance of critical theory and has been the point of departure for works of literature, architecture, and design, as well as being visible in marketing/business and the interpretation of history, law and culture, starting in the late 20th century. These developments—re-evaluation of the entire Western value system (love, marriage, popular culture, shift from industrial to service economy) that took place since the 1950s and 1960s, with a peak in the Social Revolution of 1968—are described with the term *Postmodernity*. Influences on postmodern thought, Paul Lützeler (St. Louis) as opposed to *Postmodernism*, a term referring to an opinion or movement. Postmodernism has also been used interchangeably with the term post-structuralism out of which postmodernism grew, a proper understanding of postmodernism or doing justice to the postmodernist thought demands an understanding of the poststructuralist movement and the ideas of its advocates. Post-structuralism resulted similarly to postmodernism by following a time of structuralism. It is characterized by new ways of thinking through structuralism, contrary to the original form. "Postmodernist" describes part of a movement; "Postmodern" places it in the period of time since the 1950s, making it a part of contemporary history.

The Idea

Literary postmodernism was officially inaugurated in the United States with the first issue of *boundary 2*, subtitled "Journal of Postmodern Literature and Culture", which appeared in 1972.

Modernism tend to emphasize on impressionism and subjectivity in writing; emphasize on HOW perception takes place, rather than on WHAT is perceived. Post modernism does not work in that way. It is a movement away from the apparent objectivity provided by omniscient third-person narrators, fixed narrative points of view, and clear-cut moral positions. There is a blurring of distinctions between genres, so that poetry seems more documentary and prose seems more poetic.

Post modernism has an emphasis on fragmented forms, discontinuous narratives, and random-seeming collages of different materials. It also has a tendency toward reflexivity, or self-consciousness, about the production of the work of art, so that each piece calls attention to its own status as a production, as something constructed and consumed in particular ways.

Post modernism rejects the distinction between "high" and "low" or popular culture, both in choice of materials used to produce art and in methods of displaying, distributing, and consuming art.

The Content

The most problematic aspects of postmodernism is the term 'postmodernism' itself. It is difficult to find agreement among critics on its range of meanings and implications. Some critics understand postmodernism to be essentially a later development of modernist ideas, but others regard it as radically different.

Postmodern literary texts frequently reveal an absence of closure and analyses of them focus on that absence. Both texts and critiques are concerned with the uncertainty of identity and what is known as 'intertextuality': the reworking of earlier

works or the interdependence of literary texts (will be explained later on).

Postmodernism has attracted both strong positive and negative criticism. It can be seen as a positive, liberating force, destabilizing preconceived notions of language and its relation to the world and undermining all metalanguages about history and society. But it is also seen as undermining its own presuppositions and warding off all coherent interpretation. For many it is apolitical and ironically non-committal.

There are two figures of this movement, they are:

a. Jean Baudrillard

Jean Baudrillard is renowned for his critique of modern technology and media. He refuses to distinguish between appearances and any realities lying behind them. For him, the distinctions between signifier and signified have finally collapsed. Signs no longer refer to signifieds in any real sense. The world consists of 'floating signifiers'. These ideas he expounded in his work *Simulacra et Simulation* (1981). The notion of 'hyperreality' is born. Something is only real in the sense of the media in which it moves.

b. Jean-Francois Lyotard

In his work *Discours, figure* (1971) Lyotard makes a distinction which he believed structuralism had ignored. He distinguishes between what is 'seen' and perceived in three dimensions (the 'figural') and what is 'read': the two dimensional text. Echoing Foucault, he argues that what is regarded as rational thought by modernist thinkers is, in fact, a form of control and domination.

Since postmodernism represents a decentered concept of the universe in which individual works are not isolated creations, much of the focus in the study of postmodern literature is on intertextuality: the relationship between one text (a novel for example) and another or one text within the interwoven fabric of literary history. Critics point to this as an indication of postmodernism's lack of originality and reliance on clichés. Intertextuality in postmodern literature can be a

reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. In postmodern literature this commonly manifests as references to fairy tales – as in works by Margaret Atwood, Donald Barthelme, and many other – or in references to popular genres such as sci-fi and detective fiction. An early 20th century example of intertextuality which influenced later postmodernists is "Pierre Menard, Author of the Quixote" by Jorge Luis Borges, a story with significant references to *Don Quixote* which is also a good example of intertextuality with its references to Medieval romances. *Don Quixote* is a common reference with postmodernists, for example Kathy Acker's novel *Don Quixote: Which Was a Dream*. Another example of intertextuality in postmodernism is John Barth's *The Sot-Weed Factor* which deals with Ebenezer Cooke's poem of the same name. Often intertextuality is more complicated than a single reference to another text. Robert Coover's *Pinocchio in Venice*, for example, links Pinocchio to Thomas Mann's *Death in Venice*. Also, Umberto Eco's *The Name of the Rose* takes on the form of a detective novel and makes references to authors such as Aristotle, Arthur Conan Doyle, and Borges.

Related to postmodern intertextuality, pastiche becomes the continuation of it. Pastiche means to combine, or "paste" together, multiple elements. In Postmodernist literature this can be an homage to or a parody of past styles. It can be seen as a representation of the chaotic, pluralistic, or information-drenched aspects of postmodern society. It can be a combination of multiple genres to create a unique narrative or to comment on situations in postmodernity: for example, William S. Burroughs uses science fiction, detective fiction, westerns; Margaret Atwood uses science fiction and fairy tales; Umberto Eco uses detective fiction, fairy tales, and science fiction, Derek Pell relies on collage and noir detective, erotica, travel guides, and how-to manuals, and so on. Though *pastiche* commonly involves the mixing of genres, many other elements are also included (metafiction and temporal distortion are common in the broader pastiche of the postmodern novel). In

Robert Coover's 1977 novel *The Public Burning*, Coover mixes historically inaccurate accounts of Richard Nixon interacting with historical figures and fictional characters such as Uncle Sam and Betty Crocker. Pastiche can instead involve a compositional technique, for example the cut-up technique employed by Burroughs. Another example is B. S. Johnson's 1969 novel *The Unfortunates*; it was released in a box with no binding so that readers could assemble it however they chose.

Exercise

1. How does Post modernism happen?
2. How does it differ from modernism?
3. What is the idea of post modernism?
4. How does intertextuality happen?

Chapter 12: POST-COLONIALISM

Introduction

Post-colonialism is an academic discipline featuring methods of intellectual discourse that analyze, explain, and respond to the cultural legacies of colonialism and of imperialism, to the human consequences of controlling a country and establishing settlers for the economic exploitation of the native people and their land. Drawing from post-modern schools of thought, Post-colonial Studies analyse the politics of knowledge (creation, control, and distribution) by analysing the functional relations of social and political power that sustain colonialism and neo-colonialism — the how and the why of an imperial régime's representations (social, political, cultural) of the imperial coloniser and of the colonised people.

To comprehend this theory, students need to understand world history and the impact to the world. Then, in the class computer and LCD are quite needed as well as white board and board marker.

Course Plan

Base Competence

By having this class, students are able to understand the correlation between world history, its impact and the development of literary theory.

Indicator

Students are to:

1. Define the meaning of Post Colonialism theory
2. Understand the history, the idea and the content of Post Colonialism
3. Use the theory to analyze literary work

Time

2x50 minutes

Material

1. The history of Post Colonialism
2. The Idea of Post Colonialism
3. The Content of Post Colonialism

The Activity

Introductory (15 minutes)

1. Watch a movie related to colonialism
2. Brainstorming
3. Show the title of the topic through power point

Whilst (80 minutes)

1. Explain the meaning of Post Colonialism to students
2. Divide the students into some group to have discussion
3. Find the core idea of the theory

Closing (5 minutes)

1. Review and feedback

Students' assignment

Make a respond paper of theory of Post Colonialism!

The Core of the Material

POST COLONIALISM

The History

Colonialism was presented as “the extension of Civilisation”, which ideologically justified the self-ascribed superiority (racial and cultural) of the European Western World over the non-Western world, whereby imperial stewardship would effect the intellectual and moral reformation of the coloured peoples of the lesser cultures of the world. That such a divinely established, natural harmony among the human races of the world would be possible, because everyone — coloniser and colonised — has an assigned cultural identity, a social place, and an economic role within an imperial colony.

From the mid- to the late-nineteenth century, such racist group-identity language was the cultural common-currency justifying geopolitical competition, among the European and American empires, meant to protect their over-extended economies. Especially in the colonisation of the Far East and in the Scramble for Africa (1870–1914), the representation of a

homogeneous European identity justified colonisation — the subjugation of (native) coloured people, the exploitation of their labour, and the despoliation of the natural resources of their countries. Hence, Belgium and Britain, and France and Germany proffered theories of national superiority that justified colonialism as delivering the light of civilisation to benighted peoples. Notably, *La mission civilisatrice*, the self-ascribed civilising mission of the French Empire, proposed that some races and cultures have a higher purpose in life, whereby the more powerful, more developed, and more civilised races have the right to colonise other peoples, in service to the noble idea of “civilisation” and its economic benefits.

The Idea

For the purposes of the study of literature the most relevant concern of postcolonial thought has been the decentralization of western culture and its values. Seen from the perspective of a postcolonial world, it has been the major works of thought of Western Europe and American Culture that have dominated philosophy and critical theory as well as works of literature throughout a large part of the world, especially those areas which were formerly under colonial rule.

As a genre of contemporary history, Post-colonialism questions and reinvents the modes of cultural perception — the ways of viewing and of being viewed. As anthropology, Post-colonialism records human relations among the colonial nations and the subaltern peoples exploited by colonial rule. As critical theory, Post-colonialism presents, explains, and illustrates the ideology and the praxis of Neo-colonialism, with examples drawn from the humanities — history and political science, philosophy and Marxist theory, sociology, anthropology, and human geography; the cinema, religion, and theology; feminism, linguistics, and post-colonial literature, of which the Anti-conquest narrative genre presents the stories of colonial subjugation of the subaltern man and woman.

The Content

As an epistemology, as an ethics, and as a politics, the field of Post-colonialism address the politics of knowledge — the matters that constitute the post-colonial identity of a decolonised people, which derives from:

- (i) The coloniser's generation of cultural knowledge about the colonised people
- (ii) How that Western cultural knowledge was applied to subjugate a non-European people into a colony of the European Mother Country, which, after initial invasion, was effected by means of the cultural identities of “coloniser” and “colonised”.



Pic 30. Chinua Achebe, the write of *Things Fall Apart* (1958), described native life in the British colony of Nigeria.

A decolonised people develop a post-colonial identity from the cultural interactions among the types of identity (cultural, national, ethnic) and the social relations of sex, class, and caste; determined by the gender and the race of the colonised person; and the racism inherent to the structures of a colonial society. In Post-colonial literature, the Anti-conquest narrative analyses the Identity politics that are the social and cultural perspectives of the subaltern colonial subjects — their creative resistance to the culture of the coloniser; how such cultural resistance complicated the establishment of a colonial society; how the colonisers developed their post-colonial

identity; and how Neo-colonialism actively employs the Us-and-Them binary social relation to view the non-Western world as inhabited by The Other.

Post-colonialism is the critical destabilization of the theories that support the ways of Western thought — Deductive reasoning, the Rule of Law, and Monotheism — by means of which colonialists “perceive”, “understand”, and “know” the world. Post-colonial theory thus establishes intellectual spaces for the subaltern peoples to speak for themselves, in their own voices, and so produce the cultural discourses, of philosophy and language, of society and economy, which balance the imbalanced Us-and-Them binary power-relationship between the colonist and the colonial subject.

As a contemporary-history term, *post-colonialism* occasionally is applied temporally, to denote the immediate time after colonialism, which is a problematic application of the term, because the immediate, historical, political time is not included to the categories of critical identity-discourse, which deals with over-inclusive terms of cultural representation, which are abrogated and replaced by post-colonial criticism. As such, the terms *post-colonial* and *post-colonialism* denote aspects of the subject matter, which indicate that the decolonised world is an intellectual space “of contradictions, of half-finished processes, of confusions, of hybridity, and of liminalities”.

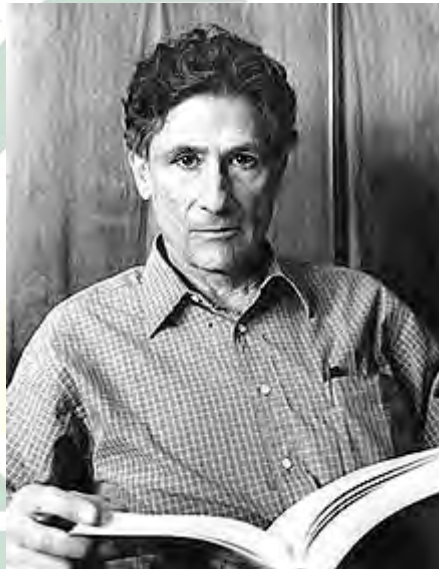
These are some theoreticians of Post Colonialism:

a. Edward Said

Said is concerned to relate poststructuralist theories of discourse, to real political problems in the world. His most important work in this respect is *Orientalism* (1978). Said distinguishes between three usages of the term ‘orientalism’.

Firstly, it refers to the long period of cultural and political relations between Europe and Asia. Secondly, the term is used to refer to the academic study of oriental languages and culture which dates from the early nineteenth century. And thirdly, it is

used to refer to the stereotypical views of the Orient developed by many generations of western writers and scholars, with their prejudiced views of Orientals as inherently criminal and deceitful. He includes evidence, not only from literature, but also from such sources as colonial government documents, histories, studies of religion and language, travel books etc.



Pic 30. Edward Said

Orientalism served the purposes of western hegemony: to legitimize western imperialism and convince the inhabitants of such regions that accepting western culture was a positive civilizing process. In defining the East, orientalism also defined what the West conceived itself to be.

In the light of Said's theories, literature written by native populations could now be seen in a new light. Did the writers comply with western hegemony or oppose it? Said criticized all modes of textual analysis which considered texts as being separate

from the world in which they exist. The notion of it being possible for there to be infinite possible readings of a text could only be entertained by such severing of the text from the real world.

b. Homi Bhabha

Homi Bhabha is essentially interested in exploring no canonical texts which reflect the margins of society in a postcolonial world. He explores the subtle interrelations between cultures, the dominant and the subjugated.

Bhabha argues that the interaction between colonizer and colonized leads to the fusion of cultural norms, which confirms the colonial power but also, in its mimicry, threatens to destabilize it. This is possible because the identity of the colonizer is inherently unstable, existing in an isolated expatriate situation. The colonizer's identity exists by virtue of its difference. It materializes only when in direct contact with the colonized

c. Gayatri C. Spivak

Spivak has been described as the first truly feminist postcolonial theorist. She criticizes western feminism especially for focusing on the world of white, middle-class heterosexual concerns. She is also interested in the role of social class and has focused on what in postcolonial studies has become known as the 'subaltern', originally a military term referring to those who are in a lower rank or position. She is concerned that the 'female subaltern' is not misrepresented.

Exercise

1. What is Post Colonialism?
2. How did Post Colonialism become a theory?
3. How do you define Post Colonialism?
4. What is Edward Said's idea about Post Colonialism?

EVALUATION AND SCORING

A. Scoring Process

The scoring in *Theory of Literature* uses scoring evaluation system as stated in Buku Panduan Penyelenggaraan Pendidikan IAIN Sunan Ampel Tahun 2013 which consists of 4 elements, they are:

1. Mid Term (UTS)

Midterm will be held if the lectures have reached 6 meetings. The material is taken from the indicators in each chapter. The questions are in essay and open book.

2. Assignment

Assignment is given to the students to evaluate their understanding and comprehension on the topic of lecture. It could be individual or in group. The maximum score is 100.

3. Final test (UAS)

Final test will be held if the students can fulfill all material given by the lecturer. There are 6 materials after Midterm so then the final test can be run. The questions of final test are taken from the rest of the material and in essay. The maximum score is 100.

4. *Performance*

Performance is a lecture's notes on the students' activity and their involvement in the class. It could be: (1) punctuality (2) understanding (3) idea or response toward material discussed. Maximum score is 100.

B. Final Score

Final score is a combination among Midterm (UTS) 20%, Assignment 30 %, Final test (UAS) 40 %, and Performance 10 %.

Final score is stated in number and has certain status as follows in table:

Interval Score (scale 100)	Score (skala 4)	Letter	Pass/Fail
91 – 100	3,76 – 4,00	A+	Pass
86 – 90	3,51 – 3,75	A	Pass
81 – 85	3,26 – 3,50	A-	Pass

76 – 80	3,01 – 3,25	B+	Pass
71 – 75	2,76 – 3,00	B	Pass
66 – 70	3,51 – 2,75	B-	Pass
61 – 65	2,26 – 2,50	C+	Pass
56 – 60	2,01 – 2,25	C	Pass
51 – 55	1,76 – 2,00	C-	Fail
40 – 50	– 1,75	D	Fail
< 39	0	E	Fail

Keterangan:

- a. If the final score is C- or D, students must retake the course in the following semester.
- b. The Final score of C or C+ could be revised by retaking the course in following semester and the previous score is dismissed.
- c. The formula for final score:

$$FS = \frac{(MT \times 20) + (A \times 30) + (FT \times 40) + (P \times 10)}{100}$$

FS = final score
 MT = Midterm
 A = assignment
 FT = final test
 P = Performance

- d. FS must consist of four elements, they are: MT, A, FT and Performance. If one of them is zero so then the score is taken from the rest of scores noted.

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CURRICULUM VITAE



Itsna syahadatud Dinurriyah was born in Pamekasan 12 April 1976. She was the second child of the family. She spent her childhood in Pamekasan by finishing her study in SDN Jung Cang-cang I Pamekasan (1982-1988), SMP Negeri I Pamekasan (1988-1991) and SMA negeri I Pamekasan (1991-1994).

She moved to Surabaya after Airlangga University accepted her as its student in 1995. She took English department there by choosing literature as her major. She continued her Master degree after 8 years working in some institutions related to English. She finished her master in Gadjah Mada University in 2010 in the major of American Literature. The last, she joined in the workshop of Research Method in Australian National University in 2013.

Some of her published researches are: Modern Fantasy in Stefany Meyer's *Twilight Saga* (2010), American Nationalism in Nathaniel Hawthorne's *My Kinsman Major Moulineux* (2011), Lady Gaga: An American Paradox (2012), CHICKLIT MOVIES: An Attempt of Showing Identity or Looking for Identity ? (2013), etc.